

ISSUE 42

The Monthly Magazine of Cult Television

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# STAR TREK: DEEP SPACE NINE

Season 1 Episode Guide,  
Part 1

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\* Work permitting.

Admission by sales receipt only (from that morning).

AD Design & Artwork: *Tony Jewell & Robin Prichard*

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### The Next Generation

As Season Six takes a break in its US transmission we visit the set during the recording of *Lessons*

Front Cover: Alien encounters in *Star Trek: Deep Space Nine*

Scanned by Zag

The three of the main *Star Trek* regulars



Mark Addy as Spock. (See Star Trek)



## Editorial

Phew, another issue finally off to press. I didn't know there was going to be so much in it! We've got our usual favourites of course, with a wide range of other programmes being covered.

Thanks to your letters we are now pursuing a number of series and ideas for future issues. Who knows what might be turning up. Now, though, we are revving up to production of the next Special, focusing on the theme of Supervillains, a subject open to a certain amount of interpretation, so there will probably be some surprises on the way...

The *Supervillains Special* will be published mid-May, with the next regular issue 27<sup>th</sup> May (including more on *Quantum Leap* and *Blake's 7*).

Jan Vincent-Rudzki

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Compiled by **Dawnie May**  
**Stuart Clark, John Foster and**  
**Edwin You**

## Young Indie

Brought forward on Sky One, as a replacement for *Deep Space Nine*, from 2<sup>nd</sup> May (7 pm) is the first series of *The Young Indiana Jones Chronicles*, its two-hour pilot spread over two Sundays. Executive produced by George Lucas, the pilot acts as an introduction to the series featuring Indy at age 10 (Corey Parker), 16 (Sean Patrick Flanery) and 93 (George Hall). Amongst the regulars are Margaret Tyzack as Helen Seymour and Ronny Couture as Indy's good friend Remy. Less effects, stunts and action-oriented than the movie trilogy, the series is more educational and offers an explanation as to how Indy became the way he is in the films. The work of 30 directors is on display including Nicholas Roeg and one episode filmed in Spain by Terry Jones, in which he also appears. Guest cast includes Vanessa Redgrave (as a suffragette), Timothy Spall (as a spy), Harry Enfield (as a chauffeur) and Ed Bishop. In the meantime shooting on the second series comes to a close this month with an episode shot in Venice and Prague entitled *Transylvania Jinx-uary*, 1918, which Dutch director Dick Maas (of the *Fleder* films) is directing. Ex-Doctor Who Colin Baker guested in *Beverly*, an episode filmed in Turkey during February.

Sky One has purchased all 32 episodes and intends to show them all. Whether or not there is a break between seasons is to be decided.

As reported last month, Season Four of *Star Trek: The Next Generation* will continue on a Monday-Friday basis from 3<sup>rd</sup> May on Sky One.

## Who News

BBC 1 Controller Alan Yentob's position on future Doctor Who television production was vaguely encouraging when a few

# Deep Mix-up / Next Gen Films

**Star Trek: Deep Space Nine** will not now be shown on Sky One during May and is unlikely to surface on the channel until at least September. The scheduling change is understood to have occurred once CIC Video lodged an objection having got wind of Sky proposing to transmit episodes ahead of their planned video releases.

**Two Star Trek: The Next Generation** films seem to be in the pipeline. The first is being written by Ron Moore and Brannon Braga, is set to go into production in about a year's time, with a projected Christmas 1994 US release. While this seems to be mainly a *Next Generation* film, there are rumours that some of the original cast may be involved. The second film is being written by Maurice Harley, writer of such early *Next Generation* stories as *Time Squared* and *Q Who*.



The Next Generation. Destined for the big screen?

ture on the lack of new Who was run on *Entertainment Express* on 2<sup>nd</sup> April and when he took calls from viewers on *Good Morning with Anne and Nick* on 14<sup>th</sup> April. However, he gave no definite commitment to the programme ("I don't want to close the door on it completely") but emphasized that he did not want to be seen as an object of hate by *Doctor Who* fans ("... but I don't want to be attacked in three or four years if I still haven't brought it back"). He maintained that if it returned it would be a major venture for the BBC, but was not prepared to give any guarantees.

Recording of the five-part *Baileys* written radio *Doctor Who* story is scheduled to take place during May. Jon Pertwee plays the Doctor and is joined by Nicholas Courtney as the Brigadier. Broadcast is now expected during August or September on Radio 5 (which means there will be a market for the later BBC Audio release which would be in hi-fi stereo sound).

*Battlefield* was eventually chosen for the Sylvester McCoy repeat because *A Return to the Unknown* of the *Doctor* is planned for video release this year; b) *The Curse of Fenric* is already out on video; c) McCoy is considered a more interesting companion than Mel; d) the Brigadier was in it and e) the selector felt that it had the

right degree of humour. No decision has yet been taken as to how BBC2 will mark the 30th anniversary later in the year, but new BBC2 Controller Michael Jackson will be the man who ultimately decides how much airtime to allow. Jackson is not expected to change the channel's output dramatically: "I like BBC2, I watch it, I admire it, so I don't want to talk about improvement" but he wishes to "build on BBC2's reputation as a channel that takes its viewers to the unexpected and the surprising." He says he is hoping to outlast his pop-star namesake!

UK Gold continues to screen *Doctor Who* out of sequence mainly to enable the Sunday omnibus to remain in tandem with the weekday series. *Definite for Screening* are *Caravan of Monsters* (4 episodes from April 26), *Colosseum in Space* (6 episodes from April 30), *The Ambassadors of Death* (6 bw episodes from May 10), *Inferno* (7 episodes from May 19) and *The Three Doctors* (4 episodes from May 26). Stories to follow are provisionally set as *The Mind of Evil*, *The Mawtons*, *The Time Monster*, *Froster in Space* and *The Green Death*. *Daleks* stories continue to be unavailable for screening. UK Gold has definite plans to celebrate the 30th anniversary in some form during November, but these are currently

undecided.

## New Seasons

The new series of BBC2's *The Comic Strip* (from 22nd April) includes *Space Virgin* from the *Planets* Set about super-spy James Bond facing his greatest ever challenge and *Demonica* in which a female songwriter from Hell visits a downtown music publisher.

On BBC1, *Theresa Russell* makes her British TV debut as identical twins Jo and Debbie opposite Jonathan Pryce in the three-part psychological thriller *Thicker than Water*, adapted by Trevor Preston from the novel by Dylan Jones. The twins adopt alter egos to communicate with each other but as they enter adulthood and marriage their telepathic relationship becomes less comfortable. *Marc Evans* directs for BBC Wales.

*TV Heroes*, the 10-minute *Darren Baker* show, is not now expected to feature *Doctor Who*. Known subjects to succeed Rolf Harris are Johnny Morris, Peter Purves, Fanny Cradock and Patsy and Perky, who also feature in *The Big Attraction* (Thursday 4 15 pm), one of ITV's new additions to the schedule which is understood to take an anarchic look at the world of puppets and puppetry with the return of famous

## Video Update - The Story So Far

Please note: The list is subject to change)

May	10th Doctor Who: <i>Vengeance on Varos</i>
	Survivors: <i>The Fourth Horseman/Genesis Gone Away/Corn Dolly</i>
10th	TimeShip: <i>2 Time of the Ice Box</i>
14th	The Champions: <i>7/8</i>
26th	The Secret Service: <i>3/4</i>
	ST:TNG: <i>Time's Arrow: Part I/Realm of Fear</i>
	Man of the People/Helga
	Schems/True O
	Rescues/A Fatal of Data
June	7th Doctor Who: <i>The Keeper of Traken</i>
	<i>The Invasion</i> (double-pack)
	<i>The Tomb of the Cybermen</i> (Audio)
	ST:D9: <i>Emasary</i>
	Sapphite and Steel: <i>6</i>
	Department S: <i>3/4</i>
July	5th Doctor Who: <i>The Sontarans</i> (re-coloured/double-pack)
	Red Dwarf: <i>1</i> (two tapes)
	ST:D9: <i>Episodes 2/5</i>
August	ST:TNG: <i>2 releases Season 6</i>
	ST:D9: <i>4 episodes</i>
1st	Doctor Who: <i>The Curse of Peladon</i>
September	8th Doctor Who: <i>The Chase</i> (double-pack, in special packaging with <i>Remembrance of the Daleks</i> (stereo))
	Survivors: <i>Gone to the Angels/Garland/A War</i>
	<i>Starvation/Spot of War</i>
October	13th Doctor Who: <i>The Fans' Choice: 1</i>
21st	Doctor Who: <i>The Fans' Choice: 2</i>

new BBC Video Doctor Who double-packs will now be priced at £16.99 due to pressure from customers whose goodwill the company wishes to retain. Two volumes currently titled *Doctor Who: The Fans' Choice* have been allocated release dates in October and November. Based on fan opinion, these will be the most requested stories so far unreleased (and reading in the archives). A double-pack 30th Anniversary release is still expected in November. There is also talk of the 18-part *Trial of a Time Lord* being released in a three-pack in a special Police Box-shaped container.



Two of the Doctor Who book reprints

singing pigs after 20 years. New animation *Treasure Island* (Wednesdays 4.15pm) is also to be found on the third channel. Children's BBC has seen the re-



turn of *Parallel 9: Prince Valiant*, *Yogi's Galaxy Goofups* and *Round the Twist II* (the supernatural adventures of the Twist family) this month. The

## Book Update - The Story So Far

Please note: The list is subject to change)

May	12th Star Trek Compendium (Allen Asherman) £8.99
13th	Doctor Who: <i>The Scripts: Ghost Light</i>
20th	Lucifer Rising (Andrew Lane and Jim Mortimer)
	<i>Enemy of the World/Carnival of the Monsters</i>
	ST:TNG: <i>26: The Romulan Prize</i>
	(Simon Hawker) £5.99
June	17th Doctor Who: <i>White Darkness</i> (David McInnes)
	<i>Time Warmer/Keeper</i> (reprint)
24th	ST: <i>60: Windows on a Lost World</i> (V.E. Mitchell) £5.99
July	16th ST: <i>The Galactic Whirlpool</i> (David Gerrold) £3.99
	Doctor Who: <i>Shadowmind</i> (Chris Bole) £3.99
	<i>Power of the Daleks</i> (John Peel) £3.99
August	19th ST: <i>61: From the Depths</i> (Victor Milner) £3.99
	Doctor Who: <i>Birthright</i> (Nigel Robinson) £3.99
	<i>Evil of the Daleks</i> (John Peel) £3.99
1st	ST: <i>Who Killed Captain Kirk?</i> (Graphic Novel)
September	16th Star Trek Universe (Jacqueline Lichtenberg)
	Sondra Marshak & Joan Winston) £4.99
	Doctor Who: <i>Invasion/Silver Nemesis</i> (reprint)
	Iceberg (David Barrie)
	<i>The Sixties</i> (Howe/Stammers/Walker, paperback)
	Doctor Who: <i>The Scripts: Police Planet</i> (unconfirmed)
	ST:TNG: <i>27: Guests of the Mind</i> (Rebecca Neason)
October	3rd ST: <i>62: The Great Starship Race</i> (Diane Carey) £3.99
10th	Doctor Who: <i>The Scripts: The Abominable Snowmen</i>
	<i>Bloodheat</i> (Jim Mortimer)
	<i>The Diamond Leisure Hive</i> (reprint)
	<i>Time Frame</i> (David Howe)
November	5th ST: <i>The Price of the Phoenix</i>
	(Sondra Marshak & Myrna Cullinan) £3.99
	Doctor Who: <i>The Dimension Riders</i> (Daniel Blythe)
	<i>Invasion of the Dinosaurs</i> (reprint)
	6th Doctor Handbook
	(Howe/Stammers/Walker)
December	1nd Doctor Who: <i>The Left-Handed Hummingbird</i>
	(Kate Orman)
	<i>The Web of Fear</i> (reprint)
21st	ST:TNG: <i>28: Here There Be Dragons</i> (John Peel)
1994	
January	Doctor Who: <i>Conundrum</i> (Andrew Lyons)
	ST: <i>The Stateless World</i>
February	Doctor Who: <i>No Future</i> (Paul Cornell)
	To be scheduled:
	Doctor Who: <i>Resurrection of the Daleks</i> (Eric Saward)
	(unconfirmed)
	<i>Revelation of the Daleks</i> (Eric Saward)
	(unconfirmed)
	<i>The Talons of Weng-Chiang</i> (reprint)
	<i>Missing Links</i> - Playback (working title)
	(unconfirmed Spring '94)
	<i>The Seventies</i> (Howe/Stammers/Walker)
	(Autumn)
	Doctor Who: <i>New Adventures</i> are priced at £3.99, reprints £3.50. <i>The Mark of Mandragora</i> will retail at £5.99. Other books are still to be priced. For more book news see box on page 7...

Girl from Tomorrow begins a re-run of 2.15 April and a sequel, *Tomorrow's End*, will follow in the summer in which Alena (Katherine Cullen) and Jenny (Melissa Marshall) go back to the future. Arts and culture series *Rear*

*Window* returns in June and one edition takes a critical look into the fashionable Draculaphenomenon. On the drama front, *Fest Froze*, the channel's season of short films by new directors, returns on 20 May and *One, Queen of Fright* by

Donnaik Scherer, talks of the battle between a taxidermist and a frater to win the love of a woman (played by Leah Lovich), which climaxes with a surreal conflagration where fruit is gripped against stuffed creatures.

## NFT

A conference is to be held on 2<sup>nd</sup> October at the NFT provisionally titled *Missing Believed Wiped*, which is hoped will raise public awareness of the amount of purged television missing from television archives and possibly lead to the recovery of privately held material. It will be rounded off by a screening of a recovered programme. For further information on the event or if you can provide any details on lost programming write to: Veronique Taylor at the British Film Institute, 21 Stephen Street, London W1P 1PL.

The BFI's current plans include the *Teenage Kids* season, including a vintage *Do Not Adjust Your Set* (March 1968) for screening on 11<sup>th</sup> May, followed by *Popular TV* of the '50s and '60s on June with 1<sup>st</sup> *Alice in Wonderland* (Jonathan Miller's 1966 production starring Peter Cook, Alan Bennett, Leo McKern, Wilfrid Brambell and Malcolm Muggeridge), 3<sup>rd</sup>, a double bill of *Adam Adamant Lives* (*The League of U�ucharts-Hair Ladies* (directed by Ridley Scott - TX 22/08/96) and *The Avengers* *Escape in Time* (TX 29/08/96), 8<sup>th</sup> *Please Sir* (the last series episode), *Not in Front of the Children and Dad's Army* (b/w), 10<sup>th</sup> 1984 (starring Peter Cushing, director Rudolph Cartier), 15<sup>th</sup> *Alexander the Great* (starring Sean Connery, writer Terence Rattigan, director Rudolph Cartier) 22<sup>nd</sup> *Ted Wilhite's tribute* and 29<sup>th</sup>, an episode of *Danger Man and The Saint* (1963 starring Julie Christie). Tickets and further information are obtainable from the box office on (071) 928 3232. August will once again feature *Tele70*, *Popular TV* of the 1970s.

## Satellite & Cable

BSkyB's director of programmes, David Blaustein, gave hope to aficionados of Science Fiction when he said, "This year at Sky we are looking at adding a number of extra channels to our service — a family channel, a Sci-Fi channel, a music channel and a children's channel to

## Trek Update

(Please note: The list is subject to change, Paramount satellite uplink dates are given first)

### The Next Generation

(27 Mar) *Starship Mine*: During a ship-wide evacuation, Picard becomes target of the Enterprise and the crew is taken hostage in a brutal assault. Picard is left trapped alone with the enemy, but can he stop their deadly plan, and save the Enterprise?

(4 Apr) *Lessons*: Picard learns what infatuated means when he falls for a young stellar cartographer (Wendy Graham).

(24 Apr) *The Chase*: Directed by Jonathan Frakes, this will partially answer the question of why most aliens look the same except for their skin colour and forehead! An old archeologist associate of Picard's comes to the Enterprise to try to tempt the captain to leave Starfleet and join him in the quest of a Heim. Lots of aliens, Klingons, Romulans, Cardassians and some new ones... (This may be the rumoured follow-up to *The Inner Light*.)

(1 May) *Frame of Mind*: After auditions for one of Dr Crusher's plays in which he must portray enigma of a mental patient, Riker finds himself mysteriously in an institution for the disturbed!

(8 May) *Suspicion*: Beverly is suddenly accused of several murders, and when she attempts to clear her name, she finds herself even more guilty.

(15 May) *Rightful Heir*: In this sequel to *Bethright*, Worf goes to a Klingon world to seek answers. Gowron returns in this episode, as does a Klingon deity, Karyla, or so it seems.

(22 May) *Second Chances*: The Riker/Troi romance, directed by Lever Burton.

(12 June) *Timewipe*: A Time travel story?

(19 Jun) *Descent*: Written by Ron Moore, and features the return of the Borg and probably the return of Lore. It would seem that the Borg would like to know what happened to Hugh Borg (in *I, Borg*) and who messaged around with him. And this time they're angry...

In the last episode Stephen Hawking will make a cameo appearance in the opener, along with Einstein (played by an actor of course) as well as other Science greats...

### Deep Space Nine

(13 March) *Move Along Home*: Quark is forced by aliens to play a game which sends crewmembers of DS9 to a strange world where they become the playing pieces.

(20 March) *The Nagus*: Quark finds himself the new leader of the Ferengi financial empire, and discovers that he is very popular... to the point of being the target for death.

(17 Apr) *Vortex*: Odo travels through the wormhole in search of his origin.

(24 Apr) *Battle Lines*: A visit to the surface of Bajor and trouble with terrorists.

(1 May) *The Storyteller*: A young Bajoran girl is introduced to Jake and Nog, both of whom have taken quite an interest in Bajoran girls. Meanwhile, O'Brien and Bashir are meeting a mysterious person known as The Story Teller.

(8 May) *Progress*: no information yet

(15 May) *If Wishes Were Horses*: The imagination of the crew goes out of control and comes to life.

(22 May) *The Forsaken*: no information yet

(29 May) *Dramatis Personae*: no information yet

(12 June) *Dove*: no information yet

(19 June) *In the Hands of the Prophet* (last episode) This is not a cliffhanger, but centers heavily on Kekko, The Bajoran spiritual leaders try to coerce her into teaching Bajoran spiritual beliefs in the classroom.

Whoopi Goldberg is said to be appearing in an episode of DS9 as Guinan, and so will Lwaxana Troi, who will fall for Odo. We will also discover that Odo does not have a sense of smell.

name scene" Also mooted has been a European version of the Sci-Fi Channel, which launched on the US in the last year, which might complement Paramount and Universal's planned general entertainment channel based on the USA Network, currently under the working titles of UK Network and Hollywood Network. Planned programming for the channel, which would initially be launched on cable, includes *Star Trek*, *Miami Vice*,

*Ghost*, *Magnum*, *Cheers*, *Taxi* and *The Equalizer*.

The BBC is considering becoming involved in Thames TV's proposal for a second Astra satellite station later this year.

Thames has an option on the Astra 1C transponder. BBC Enterprises chief executive James Arnold Baker said, "There are a

Right: Are the Borg going to take the Federation to task for changing 'Hugh' Borg?



## US Quantum Leap Update

*The Beast Within*: Sam has leaped into a Vietnam vet living in the woods and must try to help some friends, but is Bigfoot out there too?

*Memphis Melody*: Sam leaps into the King himself, *Elvis*.

*Leap Between the States*: In a very unusual leap, Sam ends up in his great-grandfather during the Civil War, finding himself involved with the Underground Railroad.

*Mirror Image*: The title of the season finale, of which details are top secret at the moment! However, the episode is being written by Donald Bellisario himself and will have a very emotional ending, so stock up on the hankies!

number of avenues we could explore together for a new channel including documentaries and children's programmes."

BSkyB claims it reaches 3.4 million homes and that it made sales of 900,000 dishes during 1992.

## GFI Update

Interviewed on BBC1's *Entertainment Express*, Gerry Anderson provided some background to his forthcoming series *GFI*. "It deals with a solar system in our galaxy where they have a need for a rapid deployment group and this is where they bring some people from Earth, including James G who forms G Force. They're equipped with huge Space ships and all kinds of Space hardware." Commenting on why the series is being produced in Russia, he said, "They have very many talented people over there who want to work now that the system has changed, and in parallel with that, it's extremely difficult to raise large funding for children's programming in the UK. I make films that I believe are family, but up until now there has been no doer with any of the broadcasters marked family — there is in America of course. Now things are changing and it does seem that both the BBC and ITV are prepared to talk about family shows."

## Forthcoming

The BBC is commissioning a second series of *The Borrowers* from Working Title Television based on the books *The Borrowers Afloat* and *The Borrowers*.

**Lost in Space, without Red Dwarf...**



*Afloat*: Once again it will be produced by Graeme Marion and scripted by Richard Carpenter and the original cast is expected to be retained. The first series won two BAFTA awards, Best Children's Programme, Fiction (Marion, Carpenter and John Henderson) and Best Film/ Video Photography, Fiction (Clive Tickner). It also won Best Children's/Youth Programming at the first annual Indies Awards. A second series of *Space Vets* will shortly enter production for screening in the Autumn. Granada TV is still optimistic of the ITV Network Centre commissioning two further *Sherlock Holmes* adventures, probably for the next Winter season.

## Shorts

Producer/Director Johany Hough is hoping to purchase the Elstree Studios site and revitalise it by creating an international studio with an adjoining theme park, which would include Gerry Anderson World and Hammer House of Horror World. Hough is supported by Gerry Anderson, but is looking for major backing from the British film industry. "The *Thunderbirds* puppets and models on their own would be a big visitor attraction, but they would be just one part of the theme park and museum," claims Hough.

Paramount and Horizon Entertainment have been working together to create a *Star Trek* interactive virtual reality simulation ride for theme parks. It is envisaged that the participant would be on board the Enterprise and become involved in a *Star Trek* mission.

## Books Update

*Doctor Who: The Pirate Planet* and *The Abominable Snowmen* are two new *Doctor Who* script books which have been provisionally scheduled by Titus but publication is subject to contract. Eric Seward, Roger Hancock and Virgin are currently negotiating a deal enabling *Resurrection and Revelation of the Daleks* to see print. The Virgin schedule now includes a paperback edition of *Doctor Who: The Sixties — The Seventies* (to be ready for Autumn 1994). Paul Cornell's *Anarchy in the UK* has been ratified. No further two-further Who Graphic Novels are planned following the pleasing results of *The Mark of Mordragor*.

*Doctor Who: Missing Links*, a short story collection to be compiled by Mark Stammers and Stephen James Walker, is planned for publication next Spring and is intended to complement the *New Adventures* having a wrap-around Seventh Doctor tale with spin-off stories featuring other Doctors, which will fill in past events not seen in the television series. A mix of professional and fan writers such as Paul Cornell and John Peel and Who personnel such as Colin Baker are envisaged as potential contributors. If successful, a series may develop. Volume One has the working title of *Playback*.

Virgin editor Peter Davy-Evans is currently mulling over manuscripts for further *New Adventures*. He will decide shortly whether they will fit into a new story sequence or stand alone. He now feels that the *New Adventures* are well enough established to consider the concept of new novels featuring earlier Doctors, but totally separate from the *New Adventures* range, but he has yet to make a decision. He is also attempting to negotiate the rights to reprint Trevor Hoy's three *Blitz's 7* adaptations of the television series with a view to having the other remaining episodes novelized. The recently published *The Red Dwarf Programming Guide* by Chris Howarth and Steve Lyons has exceeded sales expectations, even making 10th place in *The Sunday Times* Best-seller Bookchart listing.

The National Museum of Photography, Film and Television in Bradford will launch a new television library on 16th June to mark its 10th anniversary.

Known as the Television Heaven project, the museum has invited the BBC and ITV to assist in compiling up to 1,000 programmes by the time it opens

rising to 10,000 over time. The only current equivalent open to the public for viewing vintage British programming is the National Museum of Television and Radio in New York, although the BFI's National Film and Television Archive does make its collection available for serious research.

## Red Dwarf Wrapped!

*Red Dwarf VI* wrapped production on Saturday 27th March. This season the show will have an overall story arc, as the crew go in search of Red Dwarf. Consequently the entire season is set aboard Starbug, although location work for planets is being used quite extensively.

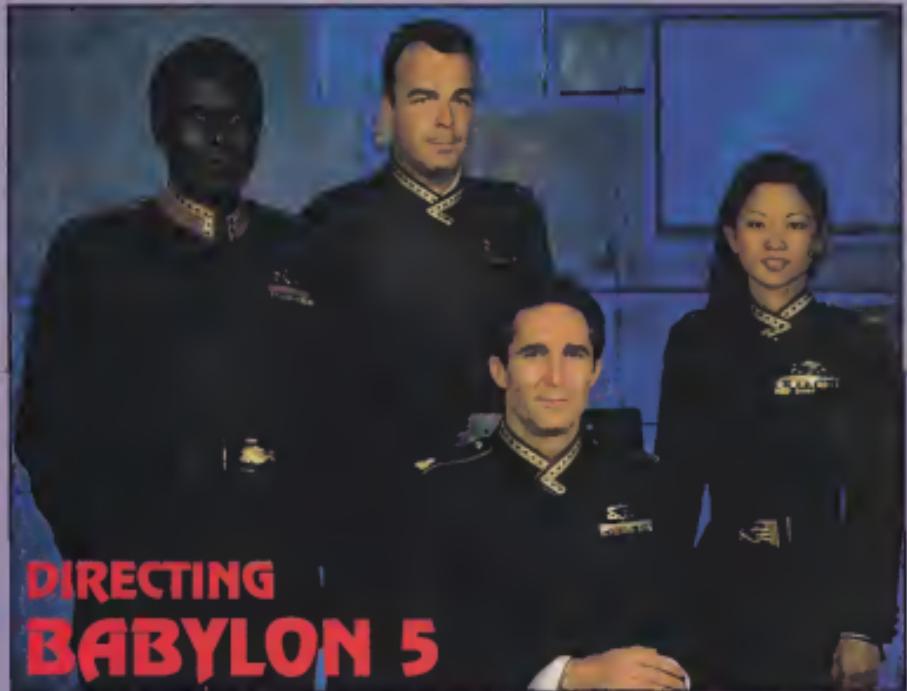
1) *Parents*: Lister and Cat being revived from suspended animation after 200 years. Kryten has finally just tracked down their missing Space craft and it's the crew's job now to get it back! This episode features guest-starring roles from Anjelica Huston and Claire Grogan (returning to reprise Kochanski).

2) *Call Me Legion*: They discover a remarkable being called Legion. He is so advanced that he actually modifies Rimmer's light beam to become a "Hand-Light Drive". This means that Rimmer can now touch and interact with normal matter!

Episode three is titled *Rimmerworld*, and later in the season the crew become cowboys in *Gummen of the Apocalypse* (guest starring Dennis Lill) and encounter a new kind of polymorph in *Emo-hawk*. This latter episode features the return of two fan-favourite alter-egos from Seasons Four and Five. Finally in the last episode (*Present from the Future*) the crew meet their future, aged selves and the audience learn a dark secret about Lister. But do they find Red Dwarf? All will be revealed when the new season begins running in the autumn of this year.

Things are looking good for *Red Dwarf* at the moment. The BBC were so happy with this season that they have talked about releasing the money for a seventh episode. Unfortunately that did not materialize, since many of the actors had commitments straight after filming finished. However an hour-long Christmas special could get the green light! As for the series returning for a seventh year, Shepperton Studios have already been booked and the Starbug sets are going into storage!





## DIRECTING BABYLON 5

The crew of Babylon 5: Dr Benjamin Kyle (Johnny Sekka), Security Chief Michael (Jerry Doyle), Commander Jeffrey Sinclair (Michael O'Hare) and Lieutenant Commander Laurel Takashima (Tamlyn Tomita)

A rather futuristic interview

“Richard Compton was inspirational to me,” reflects actor Michael O’Hare, referring to his director on *Babylon 5*, the sprawling, space station epic they recently worked on together. “He was really good with the actors, but he also had a very strong visual sense, and those two things together are very rare. Richard was a good leader, and he knew how to create a female environment for the actors to experiment.”

For Richard Compton *Babylon 5* was the latest in a long string of film and television projects. His feature film credits include *The Ravagers* and *Macon County Line* (which he directed and wrote), and its sequel *Return to Macon County*. Among his numerous TV credits are episodes of *LA Law*, *The Equalizer*, *Miami Vice*, *Star Trek: The Next Generation* and *Hill Street Blues*, as well as the mini-series *Wild Times*. It was on the latter project that Compton became associated with producer Doug Netter, whose Rattlesnake Productions would eventually bring *Babylon 5* to life.

“Doug Netter and I have been friends for years,” the director explains. “We kept



trying to develop other projects, which just haven't worked out until this point, so when this came along he called me.

"At that time, I was still living in New York, and when Doug asked me if I was interested I said, 'Well, I've not really spent much time in Science Fiction.' I did one *Star Trek: The Next Generation* and didn't like the experience, but I read the script and thought it had good characters and worked dramatically, so I met with him and Joe [Straczynski]. I was very enthusiastic after the meeting, and they said if I wanted to do it, they wanted me, so we agreed there on the spot."

## Casting B5

Compton was heavily involved in casting the pilot, assembling an international team of actors, many of whom had done extensive work for the stage as well as television. "We spent a week in New York casting, so we were able to see the actors who were available there as well as those in Los Angeles. The mandate we had was wonderful. We were not in any way required to consider name actors. All that was necessary was to find the best possible people we could within the budgetary restrictions, and that's what we set out to do."

He singles out the work of *Babylon 5* creator Joe Straczynski as being key to the project's success. "The truth of the matter, when you're making a pilot you're making a prototype, and you're also making a model to sell, to have everyone look and say, 'Gee, I like that'. Certainly the man who has lived with it for five years was much more qualified than the rest of us to say this was the way it should be done, and he was nothing but helpful on the set. He was not there to be critical of the performances or the way the picture was being done. I could turn to him at any point and say, 'Joe I need help; I don't think this is playing very well' if the scene was not working with the dialogue, or maybe it was a problem inherent in the structure of the scene. He would come in and rework it if he agreed, and if he didn't, he would tell me why. Usually if he explained something to me, it was something I was not getting, and we would go back in and finish it.

"I can say with years of experience that I find the people who are extremely talented are the ones who are the most co-operative, the easiest to get along with, and interface with creatively. The least talented ones are the most problem."

One of Compton's biggest concerns while filming were the computer generated special effects, which had been created by a promising, but still very new,



The calculating Ambassador G'Kar of the Narn Regime (Andreas Katsulas)

technology. "I would say they were 95% successful, and certainly in most cases, beyond my expectations. I just could not conceive of the idea that a computer, without photographing any models at all, could generate the kind of graphics that would turn out to be as realistic as they are. I think also, the people grew with us as we were doing it, and one of the amazing things was that none of this was ever story boarded. The entire show was done with them basically telling us, and showing one-frame examples of how they could do a particular piece. They had an awful lot of freedom with what they finally did in delivering it."

## Deep Space Rival

Compton was aware during filming of *Deep Space Nine*, the other big-budget space station series, also in production. Did the director feel any pressure, being in competition with another science fiction programme? "My feeling is that one stimulates the other. I don't think they're competition. They're only competition if they're on at the same night opposite each other on different channels. I think the more people become enthused and excited about a variety of Science Fiction shows, the more it helps the other one."

"For example, when *Westerns* were

popular on television in the Sixties, they were all over the screen. They were on every channel, and every night had *Westerns*, and the only time they were in competition was when they were next to each other. I was very heartened when I heard that *Deep Space Nine* had garnered such huge numbers during its initial outing; the same thing happened with *Time Trax*."

Ironically, it was Compton's earlier brush with *Star Trek: The Next Generation* that initially made him reluctant to tackle another science fiction project. "First of all, I don't mean to say it was an unpleasant experience, because it wasn't. It was disappointing. It was on the first season, and I didn't do any more after that. They had made some changes after I was there, with the creative part of the crew, and I wasn't happy about that. I wasn't able to move the camera, and do the kind of things that I liked to do."

## Honest Criticism

So far the feedback he has received on *Babylon 5* has been mostly favourable, although an early screening of the pilot yielded some honest criticism. "I invited a number of people, who have historically been very good about telling me the truth. At the beginning of the screening, I said I really needed to know everybody's feel-

ing, because if this went to series, it would give me a chance to make adjustments in the concept, and basically I would say that the response was more favourable than not.

"There were a few people who had questions about the beginning, who thought it was a little slow, and had some questions about the cast, but not a lot. For the most part it was pretty enthusiastic."

The screening also provided the director, who is now able to distance himself from the project and look at it more positively, with a few surprises. "I actually have to say that Michael [O'Hare] who played the lead, I thought we were very safe with him, but in the beginning, I didn't quite see him as the hero he eventually became. He took on the persona very well, and within a very short period of time really flowered in the role. He was a real surprise. In another way, that doesn't really surprise me because he has a substantial amount of classical background and theatre training, and was very dedicated to the role.

"The scenes that really pleased me a lot were those that contained the comedy element. It's always a risk, with television and new actors and new situations, that the humour is going to play."

Were there any scenes Compton would have liked to change? "Absolutely. That will happen to me for the rest of my life. The day that you say, 'Okay, we have to turn the elements over to music effects and so on' to make the date, you've gone about as far as you can go within the time frame, but then you start to look at it afterwards and say, 'Oh God, if I could only cut this line, or juxtapose this particular shot with this other shot, I'd be a lot happier'. You just can't do it."

## The Series?

Should *Babylon 5* eventually be picked up as a series, Compton wouldn't mind returning to the space station he helped to create, although he's still not sure if other work commitments might arise in the meantime. "I would certainly consider it seriously. First of all, working with Doug and Joe was such a pleasure, that it would be a nice experience to do it for a while.

"The other thing is, I think a show like this does not need a different guest director every week, but rather a little stable of people who are very familiar with it, and who will stick with it on a rotating basis, so that everyone stays within that genre and that world.

"I'll tell you, one of the things when you speak about *Star Trek* — it's hard to criticize them because they're so bloody successful, but if you say to them 'perhaps if you try this, it will improve the quality of the show', they will look at you with some disdain. How can you improve upon what already works so well? I don't think they would be approachable about putting together a small ensemble."

With the large number of Science Fiction-related series currently available to the potential viewer, Richard Compton hopes people will give *Babylon 5* a chance. "From my perspective, they will see a piece that isn't cliche. If you've seen the show, you know that it's dark and moody, not brightly lit. It doesn't look like a musical, and that to me, I think will help it find an audience. They will find that it is a world, rather than just someone telling you it is a world. Hopefully that will make it stand out and be a little different from the rest of them.

"If the writing continues to be as good as the pilot, I think there will be a great deal to do with *Babylon 5*. Joe has arc'd the stories for a five-year run, so he basically has got his thumb on the pulse of it. I think that will make a difference."

*Joe Nazzaro*

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TV Zone Letters  
PO Box 371  
LONDON SW14 8JL, UK  
Fax: 081 875 1588

Editor: A new number for those fusers out there, and a hope...

## Consistent

Ian Mussey  
Hackney, York

I write this straight after watching the most consistently entertaining Science Fiction series on network television at the moment, **Quantum Leap**. You should be able to work out which episode has just this morning finished — *The Leap Home*. I have followed the series from the beginning both on TV and through the various articles in *TV Zone* (more please, and soon). I have laughed and cried, moved to the edge of my seat and shouted with joy at the adventures of Al and Sam as the latter leaped backwards and forwards through time.

I have enjoyed practically every episode, there have been very few that have been below par. I read in issue 39 that it seems likely that **Quantum Leap** will finish with Season Five. This saddens me, although I realize that all good things must come to an end (especially in American television). However, after watching tonight's episode I have just one request (hope). A lot of series seem to have open endings, in case the time comes when the viewing public cry out loud enough, or the creators think they can make an old series popular again, and it can be made again. My hope for **Quantum Leap** is that this does not happen. I would prefer to see Sam back in 1999, where he belongs, with Donna. Her love for him obviously surpasses whatever designs the 'force for good' has for Sam and the only series ending I would be happy with would be to see them together again, as happy as they were in *The Leap Home*.

I know that this is unlikely, but I thought you might like to hear my feelings. Thank you for lis-

tening and keep up the good work. Here's to the 'Leap Home Part III'.

## JL Reper

Eastbourne, E Sussex

I have just received issue 41 and would like to say Thank You for including a **Quantum Leap** update as I feel that **Quantum Leap** is one of the most underrated programmes around. I was also pleased to see **Quantum Leap** as the cover story in issue 40 as I get continually fed up with seeing **Star Trek** on the cover of every Science Fiction magazine I pick up. Could you please tell me whether there is a **Quantum Leap** fan club and where I could get in touch with them. Also are there any **Quantum Leap** books or videos available as I have become an avid fan over the last year of watching **Quantum Leap**.

Editor: See the Classifieds on page 17 for an update on **Quantum Zone**, the **Quantum Leap** club.

*Now agreement with a review!*

## Darren M Towers

Camberley, Surrey

Having just subscribed to *TV Zone*, I was very pleased to receive your all new, jam-packed, super improved, 'gets the fat out at 40 degrees' magazine. Many thanks for your well presented and informative publication. I was particularly satisfied to read Mark Chappell's review of *Grounded* by David Bischoff (*Star Trek: The Next Generation* #25) in issue 41. Thank you for confirming that I am not going mad or imagining things!

**War of the Worlds**, an episode guide features in the *Earth Invasion Special* (Special #10)



## War Problems

### Gary L. Parker

St Leonards-on-Sea, E Sussex. It's here at last in the South East, on *Mendips TV*, the show about which countless numbers of letters have appeared on this page... *War of the Worlds*

I sat down in front of my TV eagerly awaiting what is said to be an excellent show. The video with a blank tape inside, a finger on the record button and cup of coffee by my side, the opening credits begin.

Twenty minutes later the adverts appear, video is off, the remote thrown at the tv and double whisky in my stomach to overcome the shock. *War of the Worlds* is probably the most contrived piece of Sci-Fi since *Highlander* 2 and showed as much lack of respect for its audience's intelligence.

You can just see the executive producers, Sam and Greg Stranges, in their offices talking over ideas (or lack of them) for a new series. They probably talked about how they could bring the Martians back to life. But they were in hibernation and only awoke in areas where radiation killed the bacteria. Just a little bit like *V*. Then the alien could take over human bodies.

Just like *Body Snatchers*. Have a small group to fight the aliens, one man with a personal grudge against them, another who's a military man and doesn't like the first. Also a woman scientist for love interest. Oh yes, just like *V*. And let's have no one believe them. Ah just like *Body-snatchers*.

I know many people will say 'that was the pilot, you have to give it time'. Well, I have watched it for several weeks and still it isn't getting any better. But I'll keep watching because the costumes the aliens wear always make me laugh and the alien shuffle is the highlight of the show.

### M A Badger

Telford, Shropshire

So come on, what are you playing at? I've waited patiently for it and haven't had it, except for 4 pages in the Eighties Special — what do I suffer...? *War of the Worlds*. How about a review or two on this fantastic programme and what about an episode guide? It deserves to go in your brilliant magazine more often. Oh! by the way, just as an

afterthought, Doctor Who is absolutely the best. Just thought I'd mention it!

## Fangtastic

Anthony G L Kent  
Narberth, Dyfed

Well done the BBC for repeating Count Dracula. It was fangtastic! To see for once a truly faithful adaption of Bram Stoker's story, rather than all the Christopher Lee rubbish or Copola's recent simulation. And filmed at Whitby, not some substitute location! The special effects may not be up to today's standards but the acting was good and managed to capture some of the sadness of the novel — a nice change from some 'adaptations' which dwell too heavily on the horrific elements. It's a pity there aren't such accurate portrayals of some other classics — like HG Wells's War of the Worlds, for instance.

I'm delighted that several of the Pertwee Doctor Who adventures have been re-coloured. I'm amazed that some reviewers and letter writers are disappointed with the results, some even claiming that they look better in black and white! I admit that the re-coloured episodes of *The Davros* don't look quite as polished as the original episode 4, but the results are still marvellous, although *Terror of the Autons* doesn't look quite as good. Instead of niggling over minor discrepancies we should be congratulating those whose technical wizardry has brought about these wonderful results.

## DS9 Costs

Wendy Wilkins

Henle Hempstead, Herts  
I was pleased to read in issue 41 that the BBC has purchased the remaining Star Trek: TNG episodes but I am also very angry about Deep Space Nine. Like many others, am on a low income and can't possibly pay out a couple of hundred pounds plus for installation for a satellite system, nor can I rent one, nor do I have access to one. Sky want the best for their viewers, good, but not at the expense of those of us who can't afford their station. I have been watching Star Trek on the BBC for years, long before Sky was ever thought of, now I find I can't watch a new series connected with Star Trek because of Sky and because of the BBC's penny-pinching, they



Still around, Kuryakin and Solo

can't afford the series so they say. The only way I'll be able to watch, apart from going to conventions, is to buy the CIC videos when I can afford them, which won't be often, but at least I won't have to find the money every month regardless of whether or not I have it, as I would with renting a satellite system. I know this isn't the first time this sort of thing has happened and sadly it won't be the last, and Sky will never be stopped from depriving people of their favourite programmes.

## Alien Nation Alive

Pete Chambers

Coventry

Good to see Alien Nation mentioned in your pages once again (it has been a while)! You mentioned in the article 'Alien Return', the start/return of the series. It is true that Sci-Fi Channel is very interested in producing some new Alien Nation episodes (particularly the cliff-hanger resolver). But lack of available cash from such a new channel, does make the return of Alien Nation unlikely in the near future. But it is hoped that success will come to the Sci-Fi network and such 'fine' series as Alien Nation could make a return. We at The Tenth Planet - The Alien Nation Appreciation Society all hope to Celtic & Andalox that it will make a return. At least we have the new series of AN novels to look forward to. The first novel already on sale, *The Barr of Descent*, stays 'true' to the series and the reader is 'thrown' into an uneasy world of purple gas and echoes of

frightened whispers, all perpetrated by the malevolent Kletzamau (The Overseer). No Alien Nation fan should be without it!

## Balance and Surprise

Peter J Cliffe

Hampton, Middlesex

Congratulations on maintaining the cleverest balancing act in magazine publishing. You continue to fill issues of something purporting to be 'the monthly magazine of cult television' whilst the well from which you can draw material is fast drying up. I can almost forgive your predilection for both Doctor Who and Star Trek (of any generation) whilst you continue to surprise me with the variety of material you do manage to find. Issue 41's *Man from UNCLE* feature although short was well written and informative — I wondered if any of its new viewers were aware of its connections with a certain Mr Bond albeit at the genesis of the show. (I did, but presumed such trivia was the price to pay for being a thirtysomething fan of the series from its first time round.) May I say to Peter Jeffrey (Letters, Issue 41) that whilst less of my illusions have been shattered by re-watching the classics of my childhood, I wholeheartedly agree with your comments on both *Timeslip* and the acting displayed in *The Tomorrow People*. We are obviously of a similar age, even our names are almost the same (the J in my name stands for Jeffrey) but there is one important difference: being single I cannot experience, as you have, the reactions of your 10 year old son, but was enthralled by his comments, maybe I should check out my latest girlfriend's reaction as a 20 plus year old — in the interests of research of course! To close, please continue to keep it interesting and as varied as you can despite the efforts of the television companies to deny us anything watchable enough to deserve talking about.

## Jonathan S Rudderham

Gorleston, Lancs

As I was reading yet another excellent issue of TV Zone (issue 41) my attention was grabbed by Deanne Holding's excellent, if somewhat short, feature on *The Man from UNCLE*.

Unfortunately, it seems as though Deanne has missed something. She refers that the final *Man from UNCLE* was the 1984 film entitled *Return of the Man from UNCLE: The Fifteen Years Later Affair*.

This is untrue. The final *Man from UNCLE* was filmed in 1986, titled *The Six Uncle Affair*. As one might expect, this starred Robert Vaughn and David McCallum, but was hidden under the banner of the final season of *The A-Team*.

Okay, so it couldn't be a 'proper' *Man from UNCLE* episode, but to *UNCLE* fans it is *The Man from UNCLE*.

Many points of note. Major scene changes include the 'colour flashes' as in *MFU*. In fact the 'colour flashes' were closer to the original than in *Return Sophisticated gadgets include a wrist-watch which can engulf the victim with sleep gas. When on the 'phone to David McCallum, Robert Vaughn intones 'Open Channel D'.*

Although it isn't a brilliant episode as far as either *UNCLE* or *The A-Team* goes it is a classic in as far as Robert Vaughn and David McCallum always seem to meet up together eventually, and it should go down in the legend being created from *The Man from UNCLE*.

Deanne replies: *The article was our standard length, but, as you say, could have been much longer. If there had been space, *The A-Team* episode would have been mentioned, as it is a witty and stylish homage to the original.*

*Editor: Close Channel D, but keep those thoughts and comments coming in...*

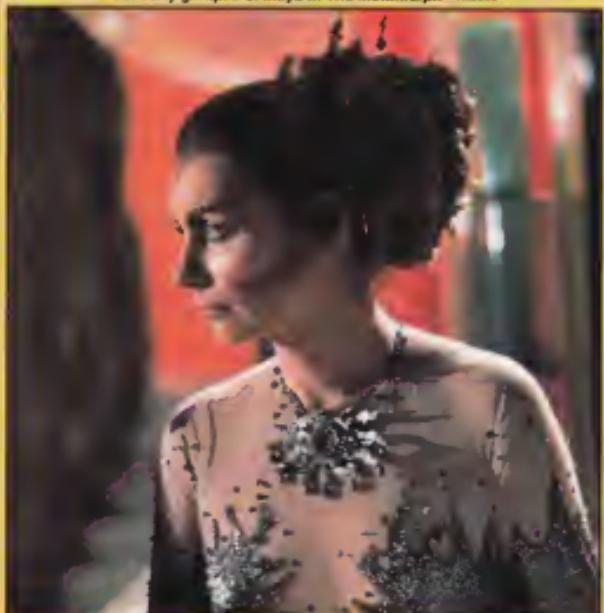


Maya meets a strange foe... PHOTOGRAPH BY GUY GREEN

**C**ATHERINE SCHELL was smuggled out of Hungary as a baby when her family escaped their native country. Now she is an internationally successful actress with a string of movie and television credits to her name. TV Zone spoke to her about her most celebrated roles — and in particular her portrayal of Maya in *Gerry Anderson's Space: 1999*.

One of Catherine's best remembered appearances was in the James Bond movie *On Her Majesty's Secret Service*. "That happened a very long time ago and I was only just married when I did it," she recalls. "I had this tiny little part, and they always call me 'the Bond girl'. I find that weird. Diana Rigg was the star of the film, and the girls were only there as photography fodder, publicity fodder, and we spent hours and hours every day when we weren't actually filming, posing for magazines and newspapers. Eight hours a day where you weren't working because you were doing publicity photographs!"

"We did the filming very, very high up a mountain. I rented a flat, but kept a room in the hotel, where I stayed if I was working the following morning. One night I held a dinner party for the other girls in the film. We were all sitting round a big table and my husband was the only man there. We were all having a discussion and the

An early glimpse of Maya in *The Metamorph* PHOTOGRAPH BY GUY GREEN

girls had never made a film before. I was the only one who was an actress as it were. We were all sitting around the table and they were going on about "it is really easy to do this". My husband went crazy because he was quite a well known actor. The irony of it all is that all of the girls did become well known and famous."

## The Pink Panther

Catherine had a more prominent rôle in *Return of the Pink Panther*, appearing with the renowned comic actor Peter Sellers. "I had to wear a wig for that. I had long, blonde hair and we did the shooting in the summer of 1974. I then, because the film was finished, cut my hair, because I was doing another project called *Looking for Clancy*. Suddenly my agent called and said that they wanted me to shoot two more weeks of *Return of the Pink Panther*. They had problems with the editing, and I think it was too short, so they needed some more scenes. The wig was fantastic because you never know in which scene I was wearing it and in which scene it was my real hair."

## Space: 1999

Despite her more prestigious film work, the actress admits that her happiest memories are of playing the shape-changing Maya in *Space: 1999*. "It was my fave, because we all got along so well. We had so much fun doing it, so many giggles and laughs and it was really sad when that ended. I was really sad."

However, the circumstances in which she got the part were far from normal. "I know that they had a tremendous problem casting it," Catherine explains. "It was all very strange. I was visiting some friends and I had lunch at their house that day. I hadn't worked for some time and I was a little bit desperate, and the friend's husband told me, 'Don't worry about it, Catherine, when you get home, there will be a telephone call and you will get a wonderful job.' I said to him, 'But Gerald, it's Sunday, agents don't work on Sunday'."

When Catherine returned home after the meal, the telephone rang. "It was Gerry Anderson. He said, 'Excuse me for ringing you up personally, but we have a huge problem. We're desperate to cast this part in *Space: 1999* as a regular, and I'd love to see you and talk about it. Can I send my chauffeur driven Rolls Royce to come and pick you up?' and I said, 'But of course'."

## Charades

"I drove out and we had a long chat at his house and he offered me the part. And



Catherine Schell, caught at home

Photo courtesy: Gemini Studio/CBS

he said, 'We have to go through a kind of charade at the moment, because your name has been mentioned time and time again, and Barbara [Bain] doesn't want you'. Because we were very similar types, Barbara and I, only that I was so much younger than she was, and I'm sure she didn't want that. She wanted somebody who looked totally different from her, so that there would never be a comparison. And the following day, on a Monday, I was picked up again and we did some film tests. There were all these girls going in, going out, and they were still doing film tests. I said, 'What is this? I've already been offered the part' and that was the charade that they had to play for Barbara, because she had to look at all of the film tests. She had to make a choice, whom she wanted, and in the end she did choose me. But it was with the condition that I looked very strange and that's why I had the make-up, much darker hair."

Other sources have reported that Maya was originally to have been played by a black or oriental actress; at what stage had this been changed? "There was the idea that they were either going to use a Chinese girl or a black girl for Maya. And they did do tests with a Chinese girl and a black girl, which Barbara saw and they weren't good enough. She wanted good actors, and she

accepted me then."

## Restrictions

Catherine recalls that such restrictions recurred throughout the second season, as Barbara Bain had a say on what could be done with Maya. "The producer told me that she had put it in her contract that I must never look as myself, I could only ever look as Maya. And they had written a scene for *The Beta Cloud* where Tony is in a hospital reading a magazine. In it is a picture of Catherine Schell, and he is looking at it saying, 'Oh, isn't she nice...' and Maya has a look at the picture and she says, 'You think that's nice, that's your taste? You're mad.' and then she changes herself into Catherine Schell. And that was completely scratched out, because Barbara had a look at that and said, 'Sorry, in the contract it says she is never ever to look as Catherine Schell. This scene has to be changed.'"

The actress recounts that she had an excellent working relationship with Martin Landau, who has remained a firm friend. "My husband and I were in America in 1987 and we saw him there. I'm not sure whether he actually has come to London since; when he comes he rings me up and we always go out to dinner. I last saw

him in London in 1987. We gave a party in Hollywood and Martin came." She has also occasionally seen Zienia Morton: "She was a great friend of friends of mine. It was quite a coincidence, that once I went to have dinner with my friends and there was Zienia. She knew them and they knew me; that was the last time I saw her."

Another regular in the series was Barry Moose — who Catherine only worked with once on the first season's *Guardian of Piri*, when she guest starred as the Servant of the Guardian. "We got on very well. He's a nice man, and it was sad he wasn't in year two."

## A Miserable Experience

From Catherine's favourite show to her worst experience: appearing in the film *Lana, Queen of the Amazons*, which was made on location in Brazil. "We had a Hungarian director, Geza von Cziffra. He was an old man, and he was as mean as he

was old. To begin with he was quite nice to me, because I was Hungarian, but he thought I was totally wrong for the part. He hated tall women and I'm tall — he imagined me to be really tiny. I had to run around half naked all the time. It was very modest, having been brought up in a convent school, and I was terribly young. I was only 19 when I did that. I had to wear flowers and orchids and jewellery and stuff, and I used to position everything that nothing peeked out, but I positioned it sometimes with glue, and he was very annoyed that nothing ever peeked out, you can imagine. So he used to tear the flowers off me, and when they're glued on that is very painful. The whole of the filming of it was totally disastrous. I wanted to give up filming after that. I thought if these are the sort of people I'd meet, I didn't want to have anything to do with them."

More recently Catherine appeared as a regular in the third series of ITV's wartime drama *Wish Me Luck*, which was

filmed in England and France. "My strongest memory was when I bought a house in France. During the filming I had some time off and went around the countryside, looking at the scenery, and it was very beautiful. And this is how I found the house we now have. It was a tremendous series to do: I love the director — he is my husband!"

Catherine is currently taking time out to try some writing. "I've written two episodes of a comedy series. It has quite a lot of interest, and everybody says, 'not in this form. Why don't you write this as a film?' At the moment I don't want to revamp it. I'm working on something else at the moment for radio this time, which could then become a film."

"I have to try something. If I can't work as an actress, I'm not going to become a bank cashier. Nobody can trust me with money!"

*Interviewed by Jason Michael Evermann of the Catherine Schell Club*

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**Alien Nation - The Tentacorean Guide** everything you need to know about the language of ALIEN NATION. Send a £5.00 cheque made payable to The Tentacorean Planet, 109 Richmond Street, Coventry CV2 4RH.



## THE AVENGERS

### Channel 4

OME three decades after their original transmission, twelve black and white episodes of *The Avengers* were finally repeated by Channel 4, following their showing of the episode *The Gilded Cage* in TV Heaven. Beginning with *The Frighteners* (the only surviving first season episode, with Ian Hendry as Dr David Keel and Patrick Macnee as John Steed), the retrospective series continued with eleven episodes of the ground-breaking partnership

Steed and Gale, a winning combination



between Macnee and Honor Blackman as Cathy Gale.

Despite the cramped sets and technical limitations, *The Frighteners* is remarkably assured. Intelligent and dynamically directed by Peter Hammond, with a cast including Philip Locke and Stratford Johns, it illustrates the professionalism of early commercial television. Ian Hendry as Dr Keel gave an unexpectedly understated performance, lending credibility and warmth to the story.

Hammond, as Macnee pointed out in one of the specially-recorded introductions, was far and away the best director of his time; his unconventional framing, use of mirrors and distortions lent itself appropriately to the developing *Avengers* style, and one only has to look at his several episodes of *Inspector Morse* and *Sherlock Holmes* to see these distinctive touches still.

*Innsmouth* was the single entry from Honor Blackman's first season (1962/63), and already a note of the fantastic was beginning to underscore the proceedings. As the repeats continued, the development of *The Avengers* from its crime-drama

origins to an eccentric but fashionably 'Sixties' series became clear, especially in episodes such as Brian Clemens' *The Charmers* (later re-made for the 1967 colour season as *The Correct Way to Kill*) and *The Undertakers* by Malcolm Hulke. An experimental Gothic episode, *Don't Look Behind You* also by Clemens, was repeated, with great success as *The Joker*.

The arrival of Cathy Gale brought a unique panache to the series. The unprecedented move of casting a woman in the 'hero' rôle addressed the social questions of the day and Honor Blackman, a beautiful and capable actress, rose to the challenge.

Unlike the later comfortable equality that existed between Steed and Emma Peel, the relationship between Steed and Mrs Gale was more one of affectionate tolerance, as between siblings, often with the sensible down-to-earth Cathy pointing out to the maverick Steed the error of his ways. Like the elder brother, Steed would always look out for Cathy's well-being, despite her clear capacity to look after herself; one always knew when fistcuffs were imminent as Mrs Gale would don her sensible leather karate outfit. Steed, seeing Mrs Gale as a valuable and uncommon asset (as well as an engaging consort) clearly needed her more than she him. Cathy was entirely capable of making it in a man's world, a fact she emphasized by smoking the occasional cigar.

The series was a starting point for many renowned character actors including Paul Eddington, Peter Bowles and young John Thaw. The vulpine Philip Madoc formed a sinister double act with the magisterial André Morell in *Death of a Roman*, Terence Loder portrayed a psychotic beatnik in *The Winger* and Warren Mitchell and Fenella Fielding were suitably charming in *The Charmers*.

Both the Blackman seasons (which exist in their entirety) have recently been repeated in America. Hopefully the high profile of these repeats will encourage the repeat of other vintage episodes, or even the release of *The Avengers*, complete, on video?

Michael Filius and David Miller

## DOCTOR WHO

### Revelation of the Daleks

#### BBC Television

**I**N a brave attempt to do something original with the Daleks, Eric Seward wrote a black comedy set in Tranquill Repose, a place where the recently deceased are put into cryogenic suspension until a cure for their diseases can be found.

Seward's script is rich in characters (the

Colin Baker as The Doctor in *Revelation of the Daleks*

outrageous Jobel, the contemplative assassin Orem and the scheming Kura), who are played by some quality performers, but the overall product fails as it becomes lost in a pot-pourri of ideas. He includes too many characters who have nothing to do, the most irritating of which is Alexei Sayle's DJ. The part could quite easily be excised without any detrimental effect to the narrative. It is also rather unfortunate that the Doctor and Peri spend the first two episodes wandering around in isolation.

As one would expect, Graeme Harper's direction is impressive, and gives the rather aimless script some kind of unity. He is perhaps a little too enthusiastic when it comes to shock value: the disfigured Mutant and the Dalek/Stengos creature are both disturbing to watch, and in retrospect one can appreciate why the BBC was apprehensive about continuing to make a programme so out of hand.

Considering the relatively low calibre of the Colin Baker stories, *Revelation* was not a bad repeat choice, if only for the fact that it will not be novelized or released on video due to clearance problems.

Matthew Cooke

## Dracula BBC Television

**A**NOTHER welcome repeat, with the 1970s version of *Dracula*, presumably resurrected as part of the current 'interest' in the Count.

Strangely, there was little publicity for this programme, which is a great pity as it stood the test of time very well. In fact, it benefited from its distancing from the Seventies, as the electronic effects used were much more common at the time and so were not so 'special' then.

Louis Jordan played a pretty good Dracula, although the line 'The children of the night, what music they make' was not a patch on Bela Lugosi. The supporting cast all joined in with gusto, and the production held together rather well. Any plot developments were more the problem of the original book than this production.

Apart from the electronic effects, the effects were varied. Dracula's movements up the castle walls were fairly well executed, but the hovering vampire bat was nothing but silly. Has anyone ever seen a bat hovering? But then, maybe vampire bats can achieve this.

The actual direction and location choices were well made, and it was particularly pleasing to see Whitby used as it was in the book. Seaside holidays there will never be quite the same again.

James Phillips

Count Dracula (Louis Jordan)

Photo: BBC



## **The Plot**

**T**WO astronauts, Virdon and Burke, are the only survivors of a three-man spaceflight from Earth to Alpha Centauri. Emerging from the ruins of their space capsule, they find themselves on an Earth-like planet. The crash of their spaceship has been witnessed by an old man called Farrow, who tells them that they are on Earth, but a world where the apes have evolved to take control from human kind as the dominant species. The astronauts realize that the turbulence they experienced before the crash was due to a time-warp, and that they have been thrown forward in time to a nightmarish future world, but Farrow tells them that the apes have no idea of the history of their planet, and warns them that the gorillas will never believe that the spaceship is man-made. Unfortunately, they know that a young chimpanzee who was taunting Farrow has also witnessed the crash landing, and alerted the nearby village. As the gorillas investigate the area, Virdon and Burke hide out with Farrow in his lair, an ancient bomb shelter.

Sure enough, controversy rages in the ape village over where the spaceship could have come from, and what the young chimp actually saw. The Head Councillor of the ape community is Zulus,



An apelhuman guerrilla movement against Simian power...



...but are they winning?



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An ape/human guerrilla movement against Simian power...



...but are they winning?



Yet the struggle continues...



# PLANET OF THE APES ESCAPE TO TOMORROW

fantasy flashba



Yet the struggle continues...

# PLANET OF THE APES ESCAPE TO TOMORROW



The apes start their hunt for the humans

an orangutan, who insists that the notion of intelligent men is a fantasy of the young chimp, but his aide Galen believes otherwise. In fact, luckless intelligent humans have tumbled through this time warp before, but the vicious and ruthless Urko, head of security, quickly and quietly had them killed. Zaius wants these new arrivals captured for study instead of murdered, but Urko is like a religious zealot, and has no intention of having his faith in ape superiority challenged or questioned.

In the meantime, Virdon and Burke have returned to their spaceship with Farrow, an action that costs Farrow his life when apes turn up at the scene. Before being captured, Virdon retrieves a picture of his wife and family and confirms from the broken instruments that they are indeed at least a thousand, maybe two, years into the future. Galen, who has been sent with the apes by Zaius to ensure that Urko does indeed capture and not kill the humans, discovers a book that belonged to Farrow showing pictures of the old Earth that prove it was once lorded over by humans. Urko, meanwhile, has some grenades confiscated from humans, which he uses dramatically before the Council to prove the danger in letting them live. His ploy fails, and the Council decides to keep the astronauts alive for study.

In the cells, Virdon and Burke beg Galen to help them escape and search for fellow humans who can help them repair their ship and get home. Virdon is convinced that the existence of the grenades means that intelligent humans with technology exist somewhere on the planet, if only they can find them. Galen refuses, but then discovers that Urko is planning a phony prison escape that will allow him to kill the astronauts, and so lets them get away.

Dr Zaius (Booth Colman)



The astronauts escape, but Galen is captured, and Virdon and Burke take Zaius captive and force him to free Galen. Now a traitor and fugitive, Galen is forced to go on the run with Virdon and Burke, and join them in their adventures on the planet of the apes as they attempt to find fellow humans and get back home.

## Credits

Alan Virdon	.....	Ron Harper
Peter Burke	.....	James Naughton
Galen	.....	Roddy McDowall
Général Urko	.....	Mark Lenard
Doctor Zaius	.....	Booth Colman
Farrow	.....	Royal Dano
Turvo	.....	Ron Stein
Veska	.....	Woodrow Parfrey
Ullman	.....	Biff Elliot
Proto	.....	Jerome Thor
Grundig	.....	Becidey
Amo	.....	William Porter
Gonilla Guard	.....	Eldon Burke
Man	.....	Alvin Hammer
Writer	.....	Art Wallace
Make-up	.....	Dan Sineapeke
Executive Producer	.....	
Producer	.....	Herbert Hirschman
Director	.....	Stan Hough
		Don Weiss

## Background

The *Planet of the Apes* tv series was produced in 1974, and sprung from the popular series of movies which started with *Planet of the Apes* in 1968 and finished with *Battle for the Planet of the Apes* in '73. Although they vary in quality, the films form a time-loop, with the sequels leading back to the original. The television series, although not strictly part of the cycle, must occur sometime between the fifth and second features.

*Planet of the Apes* was a huge hit in Britain, where it enjoyed a premature slot on Sunday nights, attracting audiences of up to twelve million. However, in the all-important US market it was cancelled mid-season after fourteen of its planned twenty-four episodes. *Planet of the Apes* went out on the same night and year, but a different network, as *Kolchak: The Night Stalker* — Fridays — and neither survived the season. The all-important youth audience was out on the town.

The only hold-over from the movies was Roddy McDowall, now in his third

Apes rôle. In the films he had played Cornelius, and then Caesar. Now he was Galen, another good guy. Playing the two astronauts were Ron Harper, formerly the lead on the popular *Garrison's Gorillas* series, and stage actor James Naughton. Cast as Dr Zaius, a rôle played in the films by Maurice Evans, was Booth Colman, whose other credits include the Irwin Allen pilot for *Voyage to the Bottom of the Sea*, and playing General Urko was Mark Lenard. Although best known as Spock's father Sarek on *Star Trek*, Lenard has often found himself cast as a militiaman heavy on series such as *Mission: Impossible*.

Although made in the 1970s, the series hasn't aged at all due to the Science Fiction setting; no fashion victims here. Given the continued popularity of the Apes movies on tv, which frequently show up on ITV, although rarely in each other's company or in any chronological order, along with the original ratings success of the series, it's really quite extraordinary that the show has never returned (other than on Sky cable five years ago).

Jon Abbott

Roddy McDowall as Galen



## Apes Series Trivia

Familiar faces in the series that followed were plentiful, although a number of them were obscured by the claustrophobic ape make-up.

They included Marc Singer of *V and the Beast* master bane at The Gladiators, along with SF veteran John Hoyt, who appeared in the feature film *When Worlds Collide* as well as appearing more than once in classic episodes of *The Twilight Zone*, *The Outer Limits*, and *The Time Tunnel*; he was the last ship's doctor on the Enterprise in the original *Star Trek* pilot. Another SF veteran appearing on the show — in *The Legacy* — was Jon Lormer, an elderly, silver-haired fellow who (invariably) appeared in bit-parts as scientists or ministers. He appeared three times in *Star Trek*, as well as showing up in episodes of *The Twilight Zone* (*Execution*), *The Invaders* (*Valley of the Shadow*), and *Voyage to the Bottom of the Sea* (*Fatal Cargo*) among many others. Familiar screen villain David Shelley (*Voyage*, *The Invaders*) appears in *The Gost*, as does Clint Eastwood's future co-star and boy friend Sonora Locke in an early acting rôle as a human girl who falls in love with Virion. Michael Strong, *Star Trek's* Dr Catelyn, turns up in *The Surgeon*, while Morgan Woodward of the *Logan's Run* series and *Star Trek's* *Dagger of the Mind* had *Genesis* Glory appears in *The Horse Race*. The *Interrogation* features former *Hill Street Blues* veteran Beverly Garland alongside Henry Tova, another SF television regular with credits in *Star Trek*, *Outer Limits*, *Thriller*, *Twilight Zone*, *Invaders*, *Hulk*, and many more. Joseph Ruskin (with other Fantasy credits in *Twilight Zone*, *Star Trek*, *Time Tunnel*, *Land of the Giants*, and *Alvin and the Chipmunks* among others) appears in *The Tyrant*, as does former *Heavy Metal* Comed, best known as Sgt Esterhaus of *Hill Street Blues*.

**Blue.** Comed actually had the honour of being one of the first people to put on the stifling ape make-up, having worn a similar appliance as the alien Gorch in the *Lost in Space* episode *Reptiles in Space*.

The ape masks provided one useful benefit to the series' producers which they exploited to the maximum. Not only could they use the same stunt-men and bit-players repeatedly — sometimes even in the same episode — but they could appear as humans and apes! Two of today's stunt-men turned occasional directors, Craig Baxley and Frank Oressi (who directed the classic *Hulk* episode *The First Guest* starring Dick Durock) also had early acting assignments on the series, and — most inexplicable of all — one of the gorillas in *The Tyrant* (apparently behind a wheel) is Gary Combs, the former horse wrangler on *Wesemanns* who wore the Gorn suit on *Star Trek's* *Arena*!

There are interesting writer credits too. Art Wallace, who wrote the pilot and other episodes, scripted the back-door pilot *Assignment: Earth* for *Star Trek*, as well as other episodes of *Star Trek* and *The Invaders*, while Robert Hammer was story editor on *Wonder Woman* and a contributor to *Lost in Space*, *Star Trek*, *The Time Tunnel*, and *Voyage to the Bottom of the Sea*. Robert Lonsdale also wrote for *Voyage*, Anthony Lawrence for *The Outer Limits*, Edward Lasko for *Alvin and the Chipmunks*, and Barry Orlinger for *The Invaders*.



# LUCIFER WRITING

JIM MORTIMORE AND I intended our *Doctor Who: The New Adventures* novel *Lucifer Rising* (please buy a copy for yourself, and one for a friend) to be an epic Science Fiction novel in the Arthur C Clarke tradition. We wanted it to be a widescreen, technicolour rollercoaster ride of big ideas, deep emotions and constant action. Whether we succeeded or not is anybody's guess, but we had fun trying.

*Lucifer Rising* was originally written by Jim as an audio play, to be recorded by a group of fans onto tape with the Cybermen as the villains. When we were looking for an idea for a *Doctor Who* book, it seemed ideal, so we threw away the audio scripts and started again, developing the plot around an alien base which had been built as a lure for Humanity, a group of Earth scientists who arrive and set up shop, and the Cybermen who lurk in the walls and kidnap the odd scientist. It seemed like such a good idea, until we realized with a sudden crashing thud that we had not only reinvented *Tomb of the Cybermen* but *Alien* as well. In a desperate attempt to avoid claims of unoriginality, we threw in various off-the-wall plot elements such as a sphinx group of religious Cybermen in a spacegoing cathedral, but the whole thing started to get out of control.

After numerous attempts to lark together all of the ingredients, we realized that the Cybermen would have to go. There just wasn't room enough in there for them. So we started again.

The book took about ten months to write. Although most of it was drafted in Bristol and London, sections were assembled down in America and the Falkland Islands, and the manuscript was rewritten on an aircraft heading for Hong Kong via Bahrain. It may not be the best *New Adventures* book, but it's the best travelled.

It wasn't easy, working with another writer. We wrote alternate chapters, then rewrote each other's chapters, then rewrote the rewriting on our own chapters until the manuscript had a consistent style. Frequently we were both pulling in different directions. I wanted more humour, for instance, and Jim wanted more gut-wrenching emotion. But we did it. We delivered two weeks late, and five thousand words over the contractual upper limit, but we did it.

We were asked by Virgin to make suggestions as to what should go on the cover of the book. Jim, a musician and artist as well as a writer, managed to persuade Peter Duvall Evans, our editor, to let him paint it, and I think we've ended up with the best *New Adventures* cover so far. As if that wasn't enough — we were nothing if not persistent — we also suggested to Virgin that the book would look even better with internal illustrations. By a friend of ours, of course. Lee Brimmicombe Wood's work can also shortly be seen in *The Aliens Technical Manual*, and I think he's done us proud.

I have to say that Virgin have been consistently supportive, responsive and friendly. As a 'series' author, you suspect that you're just another name on the conveyor belt to them, but we have been consulted over every decision, even to the extent that, when the cover was printed up and we thought it was too dark and too red compared with Jim's original, Peter had it reprinted for us.

**Lucifer Rising**  
By Andy Lane & Jim Mortimore  
Publisher: Virgin  
Price: £3.99  
Published: 20th May 1993

**LUCIFER RISING** is the last of the Future History Cycle, as the Doctor concludes his trip around the bath of the Earth Empire. And what a way to go. At Benny's insistence, the TARDIS has materialized in the Lucifer Project, an archaeological site in the middle of the Twenty-Second Century. The story begins with the Doctor, Ace and Benny having been there for some time, and fully accepted by the Project's complement. However, when a scientist is killed in an 'accident', a chain of events begins that leads to the annual of IMC, led by the very alien Legion, Doctor Who's first four-dimensional villain.

What makes *Lucifer Rising* so enjoyable? Well, there are the countless continuity references, ranging from the blatant to the subtle, which make any *Doctor Who* book a delight for aficionados. Then there are the many and varied characters, whose motivations are so complex that the murderer's identity comes as quite a shock. A minor criticism would be the sheer number of characters at the start. Bill, their numbers are quite brutally whittled down by the end! All of the regulars are in fine form: the gentle side of Benny again comes to the fore, while Ace demonstrates how her sojourn in the Dalek Wars has changed her. As for the Doctor, this has to be one of the best charac-



Anyway, now that we've done our best to make the book read and look good, and now that it's been launched onto an unsuspecting world, all we can do is sit back and wait for the reviews.

And write another one, of course.  
Andrew Lane

terizations of the Seventh Doctor so far. *Lucifer Rising* is most definitely a hard Science Fiction novel, in the vein of Larry Niven and Arthur C Clarke (even the title, *Lucifer Rising*, is a tribute to Clarke's 2010, *Odyssey Two*! As to some extent, is the book's climax). Although the Doctor is right at the centre of things, I got the feeling that, if the TARDIS had never landed, the story would still work successfully. But then we would never have had the pleasure of seeing Benny hiding in a vending machine, trying to dispense chocolate bars to make it open! This is the first of the *New Adventures* to feature aliens inside the book — not alien-exterminators, though. The frontpiece, a beautiful aerial map of the Lucifer system, gets the book off to a good start, but the half-drawn cartoon style of the other illustrations, while interesting, doesn't really add much. *Lucifer Rising* is definitely 'too broad and too deep' — not to mention 'far too expensive' — for the small screen, and I feel that the illustrations limit one's imagination.

Another find is that Jim Mortimore, co-author, painted the cover. Getting away from the 'here is a scene from the book' artwork that has graced almost all of the *New Adventures*, *Lucifer Rising* cover is rather more thematic, in the style of *Star Trek* and *Alien* covers of old, and much better than some of Peter Eaton's recent efforts.

*Lucifer Rising* is probably the best *New Adventures* book I have read, and shows exactly what can be achieved with the format. It even has a glorious appearance by the Master!

Craig Henton

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on page 28

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## Credits

Commander Benjamin Sisko ..... Avery Brooks  
 Major Kira Nerys ..... Nana Visitor  
 Chief Operations Officer ..... Colm Meaney  
 Miles O'Brien ..... Miles O'Brien ..... Colm Meaney  
 Lieutenant Jadzia Dax ..... Terry Farrell  
 Odo ..... René Auberjonois  
 Doctor Julian Bashir ..... Siddig El Fadil  
 Quark ..... Armin Shimerman  
 Jake Sisko ..... Cirroc Lofton

Creators/Executive Producers ..... Rick Berman & Michael Piller  
 Co-Producer ..... Peter Allen Fields  
 Producer ..... Peter Lauritsen  
 Supervising Producers ..... David Livingstone & Ira Steven Behr  
 Based Upon Star Trek Created by Gene Roddenberry

## A1/2 Emissary

Teleplay ..... Michael Piller  
 Story ..... Rick Berman & Michael Piller  
 Director ..... David Carson  
 Music ..... Dennis McCarthy  
 Captain Jean-Luc Picard/Locutus of



The main cast of *Deep Space Nine*

Borg (Patrick Stewart), Kai Opaka (Caselle Sevela), Jenifer Sisko (Felicia M. Bell), Gul Dukat (Marc Alaimo), Jadzia (Joel Swetow), Nog (Aron Eisenberg), Rom (Max Grodenchik), Transporter Chief Maggie Hubbell (April Grace), Vulcan Captain (John Noah Hertzler), Bolian Tactical Officer

(Stephen Davies), Ops Officer (Lily Mariye), Conn Officer (Cassandra Byrnes), Enterprise Lieutenant (Megan Buell), Monk (Donald Holloway), Channing Monk (Stephen Rowe), Doran (Lynda Ferguson), Carson Dax (Frank Owen Smith), Baseball Batter (Kevin McDermott), Cardassian (Steve Rankin), Parker Whitman, William Powell Blair), Bajoran Bureaucrat (Gene Armor), Young Jake Sisko (Thomas Hobson), Dabo Girl (Diana Cignoni), DS9 Computer Voice (Judi Durand), Enterprise Computer Voice (Majel Barrett).

Commander Sisko takes up his new post running the recently abandoned Cardassian station Deep Space Nine orbiting Bajor. Sisko has to contend with a run down station, hostile Bajorans and a new crew as he tries to find a way to unite the Bajoran factions. In the course of his enquiries, he discovers a stable wormhole to the unexplored Gamma Quadrant and a new lifeform.

## A3 Past Prologue

Teleplay ..... Kathryn Powers  
 Director ..... Winrich Kolbe  
 Music ..... Jay Chaittaway



B'Etor (*Gwynyth Walsh*), Larsa (*Bonnie March*), Tolna (*Jeffrey Nordling*), Garak (*Andrew Robinson*), Admiral (*Susan Brey*), Gul Dinar (*Vaughn Armstrong*), Bajoran Deputy (*Richard Rydell*)

Major Kira's loyalty is put to the test when a former Bajoran terrorist arrives on DS9, escaping the Cardassians. Although he claims to have renounced his earlier ways, is he in league with the two Duras sisters, who are still intent on reclaiming the Klingon leadership at any cost?

## A4 A Man Alone

Teleplay ..... Michael Piller  
Story ..... Michael Piller and  
..... Gerald Sandorf  
Director ..... Paul Lynch  
Music ..... Jay Chattaway

Krke O'Brien (*Rosalind Chao*), Molly O'Brien (*Horna Hatar*), Nag (*Arnon Eisenberg*), Rom (*Max Grundy-Wik*), B'lom (*Stephen James Carter*), Zayra (*Edward Lawrence Albert*), Old Man (*Tom Khami*), Bajoran Officer (*Scott Trust*), Bajoran Man (*Patrick Capoi*), Bajoran Woman (*Kathryn Graf*), Dabo Girl (*Diana Cignoni*), Computer Voice (*Judi Durand*)

An old foe of Odo's arrives on DS9 and is promptly murdered. Odo is convinced he is being framed for the murder but local Bajorans are not so easily persuaded of his innocence...

## A5 Babel

Teleplay ..... Michael McGreevey &  
..... Naren Shankar  
Story ..... Sally Caves &  
..... Ira Steven Behr  
Director ..... Paul Lynch  
Music ..... Dennis McCarthy

Jahnel (*Jack Kehler*), Surnak Ren (*Matthew Faison*), Nurse Jabara (*Ann Gillespie*), Gal's Blin (*Genaidher Farrell*), Asoth (*Bo Zenko*), Aphasia Victims (*Kathleen Wirt*, *Les Brook*), Bajoran Deputy (*Richard Rydell*), Businessman (*Frank Novak*), Federation Man (*Todd Fader*)

A long-foegation virus has been activated in DS9's air supply. Originally intended to kill Cardassians, the Bajorans who created it all seem long dead. With no immediate antidote, the DS9 command crew quickly fall victim until only Quark, Odo and Kira are left.

## A6 Captive Pursuit

Teleplay .... Jill Sherman Donner and  
..... Michael Piller  
Story ..... Jill Sherman Donner  
Director ..... Corey Allen  
Music ..... Dennis McCarthy  
Teak (*Scott MacDonald*), The Hunter

(*Gerrit Graham*), Miss Sando (*Kelly Curtis*)

O'Brien befriends an alien that comes through the wormhole. He introduces himself as Tusk and tries to adapt to DS9's customs while retaining his air of mystery. Shortly after, some hostile hunters arrive to reclaim him.

## A7 Q-Less

Teleplay ..... Robert Hewitt Wolfe  
Story ..... Hannah Louise Shearer  
Director ..... Paul Lynch  
Music ..... Dennis McCarthy  
Q (*John de Lancie*), Vash (*Jennifer Herrick*), Bajoran Clerk (*Vassi Epperson*), Kolas (*Tom McClester*), Bajoran Woman (*Laura Casonova*)

Returning from the Gamma Quadrant, Dax brings back human archaeologist comic woman Vash. Vash has some artifacts she wishes to auction off and Quark is eager to help. However, a strange force is drawing the station towards the wormhole and all eyes turn to Vash's ever-present ex-partner, Q. However, the enigmatic entity confesses ignorance and sits back to see how bravely the station personnel will face destruction

## A8 Dax

Teleplay ..... Dorothy C Fontana &  
..... Peter Allen Fields  
Story ..... Peter Allen Fields

The constant task of keeping Ferengi under control



Director ..... David Carson  
Music ..... Jay Chattaway  
Tandro (*Gregory Itzin*), Etanna Tandro (*Fiannula Flanagan*), Judge Rensura (*Aimee Honey*), Selma Peers (*Richard Linklater*)

Dax is on trial for a crime her previous host, Curzon Dax may or may not have committed. As Bajoran justice is brought to bear, Odo goes in search of the truth whilst Dax herself is content to be tried and found guilty...

## A9 The Passenger

Teleplay ..... Morgan Gendel and  
..... Robert Hewitt Wolfe &  
..... Michael Piller  
Story ..... Morgan Gendel  
Director ..... Paul Lynch  
Music ..... Dennis McCarthy

Ty George Prannit (*James Luthby*), Ty Kajada (*Caithlin Brown*), Rao Vantika (*James Harper*), Dwig (*Christopher Collet*)

While Odo has to contend with an eager Starfleet Security Chief treading his patch, Bushir and Kira discover a dying alien criminal aboard a ship. His captor pleads with them not to interfere but she is too weak to stop them. However, when the criminal dies, everyone believes the threat is over. Except Ty Kajada, the captor. She knows her quarry too well and even in death, he can fight on...

Mark Chappell

# CAROLYN SEYMOUR STILL SURVIVING

May sees the first video releases of Terry Nation's *Survivors*, the classic 1970s drama about the remnants of civilization in a world wiped out by plague. Throughout the first thirteen episodes, Carolyn Seymour played heroine Abby Grant — one of the first independent women characters to appear on television. Now a resident of Los Angeles, Carolyn reminisced about the series to *TV Zone*.

Carolyn's childhood ambition was always to be an actress. "I used to get all the kids on the farm organized, and used to write plays. I've always lived in Fantasy; I ran around on the buses in London pretending that I was a mate French child! I had twelve little red Indians as playmates

— I never lived in Reality. At thirteen I did express an interest in becoming a police woman, but that didn't last very long."

Carolyn came out of drama school in 1969, and began her professional career with two theatre plays: *Dracula* with Christopher Cazenove and *On the Rocks* with Coral Browne. Film work soon followed: "I did *The Ruling Class* with Peter O'Toole, and I was the stripper in the film of *Steptoe and Son*. I had this wonderful stripper who taught me called Margaret. She showed up and she was this rather dumpy, plain overweight woman, and she stuck the outfit on and moved and suddenly became this unbelievably sexy woman. She really cared about what she did, and she made a ton of money. I did a great strip, had a great time and they of-

fered me a Northern tour around the clubs. I said, 'How dare you — I'm a serious actress!'"

## Getting the Part

How then did she come to be cast in *Survivors*? "It was very difficult. I don't think they really wanted me, and I've never been perfect BBC material because I'm not a very tactful person. I think because of my strong-mindedness that I fitted Abby's profile, but I know my agent had a struggle to get me the part and I thought I'd lost it several times."

Despite this fact, Carolyn recalls that she wasn't required to perform an audition piece. "I met with them all and an offer was made; I'd done quite a lot of work by then, so it just kind of happened. It was a civilized way of getting a job, but now they do a very inhuman thing where you have to read the scenes as if you're doing it the way it's going to be done. It's a terrifying experience: you've got a piece of paper, you've got eight people sitting there staring at you, and you know you've got a zit like Vesuvius on your nose and it's just awful."

## Anyone for Tennis?

For most of the first story, *The Fourth Horseman*, Carolyn wore a long wig — in contrast with the closely cropped look she sported later. The episode opens with her playing tennis, a scene the actress hated filming: "I couldn't walk for about a week! When we got to the hotel in Ross on Wye I had to come down the steps on my bum, because I hadn't played tennis

In the second episode, Abby meets Arthur Wormley (George Baker) Photo: BBC





The three Survivors scavenge to survive Photo: BBC Worldwide

for twelve years at that point and I was so sore. I had played the equivalent of eight hours running around after those silly balls! It was hysterical. Ian [McCulloch - Greg Preston] was very rude about it — he thought it was pathetic."

Perhaps the most memorable sequence in that début story was Abby's discovery of cadavers in the village church. As she leaves the building, the camera pans high into the air as she cries, 'Oh God, please don't let me be the only one'. Was this a particularly difficult scene to shoot? "That was done with a huge cherry picker [a camera crane]. It was terribly easy. It would be fascinating to have the concept of that show but shoot it in America, because the English shot it completely straight. You walk into a church and there were a lot of dead people. Here there'd have been all kinds of close-ups of me breaking down and trying not to throw up and really facing my own sense of mortality; it would have been unbelievably schmaltzy. I like the way we shot that show."

Later episodes moved the series away from the studios at Television Centre and out on location, shooting with Outside Broadcast cameras. "We worked in Ross on Wye. I'm sure in the spring and summer it was very beautiful, but it was just death in winter! We actually did do some





Carolyn Seymour

Photo © James O'Neill

summer work, and I remember renting a summer cottage and it was fabulous. They were very tough shows to do; the wilds in the middle of winter were no fun! We had a good bunch of people, I adored Lucy [Fleming] and Ian and we all got on terribly well and it was a wild and fun time. I also think it was the beginning of using tape on location, and so the speed in which we managed to put stuff down and edit it was phenomenal."

## A Moral Dilemma

Way back in issue five of *TV Zone* actor Ian McCulloch voiced his opinion that some of the later scripts of the series were very poor. How did Carolyn feel about the first season's episodes? "I thought they were rather good. They were really telling scripts and dealt with really painful subjects every week. I loved doing that show."

I thought it was a really innovative, interesting concept and it was incredibly harrowing to do. The episode where I became the judge and had to make the decision to hang somebody [*Law and Order*] really affected me deeply for a long time. I had trouble with it morally. I fought violently with Terry Nation against doing it.

"There was always a funny moment in every script we had. In the episode where we go to a commune where women were to procreate [*Com Dolly*], we all took these com dollsies and slept with them under our pillows. Out of the eight women that were there, four or five of us got pregnant. That was really bizarre; by the end of the shooting in July Lucy and I had bulging shirts, and being the BBC they weren't going to give us any more clothes because it was the end of the series."

As mentioned previously, Abby Grant was one of the first individualistic female

characters on British television. Carolyn was very pleased with the way Terry Nation wrote for her: "I liked her a lot. She was a tough old thing, but frightfully lonely. It was the beginning of feminism in England, and that's why she was so lovely. But I was so young I didn't appreciate any of it. It would be so different if I did it now. I hope Terry does resurrect it as an American show because there were some great characters."

## Moving On

"As she was so happy with the series, why did she leave after only one season?" "It wasn't my choice. I was just not picked up the following year, and I have a vague suspicion why. I've never really known, because the BBC don't tell you, but there were a certain number of reasons why they would be nervous about employing me again and I was very young. I would have liked to have had the chance to go back."

Carolyn did not see any further episodes of *Survivors* after she left. "I sort of wiped it out because it hurt that I didn't go back into it."

A few years later she left moved to Los Angeles with her family. "We had the dreaded tax situation in Britain which was killing us. Both my husband and I were working, but it was something like 83% tax and we weren't just making any money. It seemed crazy to stay there, so we moved to Los Angeles but then soon regretted it. But by then the children were ensconced and I really didn't want to take them back to England. I thought my career would take off when I hit America, but it actually died. There are a lot of things that have happened to me here that wouldn't have happened if I'd stayed in London, and I'm really grateful for that and it's been a fascinating except out of my life and I wouldn't have changed it. I've missed the fact that I haven't done as much work as I would have liked, but I've still done some pretty extraordinary stuff. I've at least managed to be self-supporting and earn a living."

And how does she feel about the video release of *Survivors*? "It's frightening — it's seventeen years ago! I don't know if I'll be watching them, but my children probably will. But if it spawns an interest in our environment, if it spawns the thinking that we wanted it to do when we did it, then fabulous. And God bless Terry Nation because it was a great idea."

David Richardson

(Carolyn Seymour spoke about her work on *Star Trek: The Next Generation* in issue 37 of *TV Zone*, available from the Back Issues department.)



Please note release dates are subject to last minute revisions

## RED DWARF

**Primordial Soup**  
**The Least Worst Scripts**  
 by Grant Naylor  
 Publisher Penguin Books  
 Price £4.99  
 Published: 25th Mar '93

The Red Dwarf merchandising machine clangs on with a collection of scripts from 'the first five years' (actually from the last four years...)

*Polymorph* is first, and still shines even on the printed page, a raucous pastiche of *Alien* with some great gags. *Morioned* also works well in print: a character piece that concentrates on Rimmer and Lister.

*Dimension Jump* explores alternate versions of the lead characters in a parallel universe; I particularly like the authors' description of 'Ace' Rimmer as 'Tom Cruise, James Bond and Flash Gordon all rolled into one'. The rather clumsy *Asimic* is a little obvious in terms of its plot and jokes, while *Back to Reality* has a notably strong and original narrative, but (aside

from the Diane Dibbley character) lacks any substantial laughs.

Of most interest is *Parents*, an as yet unseen story from season six, due to be broadcast in the autumn. It finds the crew emerging from two hundred years in stasis on Starbug, the Red Dwarf having been stolen. This plot strand remains unresolved, as the search for the ship forms a running theme throughout the season.

The bulk of the episode centres on the brain-sacking Psiren creatures, who lure unwary travellers to their deaths. Although there are echoes of both *Polymorph* and *Camille*, the sharp humour ("There's a meteor bigger than King Kong's first dump of the day") carries it through.

This book must be easy money for Grant and Naylor, who only had to write an introduction. But it's an essential purchase for any *Red Dwarf* fan — if only for the realization that Kryten gets all the best lines...

David Richardson

**DOCTOR WHO**  
**The New Adventures**  
**Deceit**  
 by Peter Darvill-Evans  
 Publisher: Virgin  
 Published: 15th Apr '93

In *Warhead*, the Doctor's machinations altered the course of scientific research of the Butler Institute. Now, hundreds of years later in the Twenty-Fifth Century, the Spinward Corporation — direct descendant of the Butler Institute — is doing something very unpleasant on the Earth colony of Arcadia. Or rather, with the Earth colony of Arcadia.

While the Doctor tries to free the TARDIS from the contamination it picked up at the end of *Witchmark*, he is contacted by his former companion, Ace, now a trooper in the Third Dalek War. She is en route for Arcadia, part of a strike force sent from Earth to investigate the colony, which also includes that old favourite from the *Doctor Who Magazine* strip, Abslom Darlek. All the pieces are now on the board. It is time for the Doctor to play one last game... against Pool, the dark secret of Arcadia.

I must admit, I was worried about *Deceit*. In my experience, editors do not make the best writers (sorry, *Jaal*). But Darvill-Evans has proved the exception to that rule, writing a novel that attempts to explain the *New Adventures* theory of time travel, bring back Ace, and tie up a whole host of loose ends left over from previous books. And it works!



Darvill-Evans's greatest success is in the characterization: there are no bland cyphers to be found here. From the disgusting but likeable Darlek, to Lacuna, tool of Pool and sexual dominatrix to boot, everyone is three-dimensional. But perhaps the most intriguing character is Ace.

Ace has changed. Her experiences fighting Daleks have hardened her, turned her into a battle-weary soldier with a rather too casual attitude to death. There is something frightening about her, as if she is hiding the truth... and next month's *Lucifer Rising* reveals that particular puzzle. I look forward to seeing how this new Ace fits into the cosy TARDIS home of Benny and the Doctor.

Benny doesn't get an awful lot to do, but where she does appear, we are shown a much softer side to her. Her reaction upon finding Elatice, a mutated inhabitant of Arpanda, is one of true horror, fleshing Benny out into a much more believable person. There had been a danger of Benny becoming indistinguishable from Ace: no worries about that happening now.

As for the Doctor, we're firmly back in the realms of *Carmel's* "grand master of chess on a thousand boards", as the Doctor weaves together a plan that began in *Warhead*. But why is the Doctor doing it? Why does he need to manipulate the destiny of Mankind? Perhaps this is the one problem with *Deceit*: the Doctor's motivations.

In *Warhead*, afterword, he explains how the Doctor's early interferences in Man's development mean that he has to keep on manipulating it, just to keep the status quo. Fine, but why talk about it



in the Afterword? Why not include it in the body of the book?

After the disappointment of *The Pit*, virtually anything would have been an improvement. Thankfully, *Deceit* ranks alongside *The Highest Science*, *Nightshade* and *Exodus* as an example of a 'proper' Doctor Who book. Nice cover, as well!

Craig Hinton

**SPACE: 1999**  
**Volumes 10 & 11**  
**ITC Video**  
**Price: £10.99 each**  
**Released: Apr '93**

**T**he *Exiles* is one of the finer episodes of series two; outcasts from an alien planet are found floating in Space inside missile-shaped canisters, and two are brought to Alpha. They claim a desire to live on the base, but are plotting revenge on their home world. Peter Duncan plays Canar, in the days before he presented *Blue Peter*, and is surprisingly good. Less impressive is the set of the Golos control room; a redressed version of the biological computer from the previous episode *The Metamorph*. The stamp of new producer Freddie Frerberger can be perceived in two lengthy comic asides involving Maya's powers of molecular transformation.

There's a battle of fake accents in *Journal to Where*, as Freddie Jones and Isla Blair endeavour to pass themselves off as Texans, and Roger Buzley plays an all-

too-English 14th Century Scotsman. Blair also has to contend with a ludicrous wig, but generally it's a sound episode in which Koenig and Alan are accidentally transported back in Time. The woodland location filming contrasts effectively with the sterile environment of Texas 2120 AD, as designer Keith Wilson provides a monochromic vision of Earth in the future.

Those sets from *The Metamorph* reappear, re-sprayed, in *One Moment of Humanity*, a powerful story from Tony Barwick. The androids on the planet Vega need to learn emotions from the Alphans, so that they can dispose of their creators, and to this end they kidnap Helena and Tony. The character interplay is the strength of Barwick's script; Tony and Helena are in conflict when they believe each is trying to kill the other, while the android Zarl hovers between a desire to steal hatred or love. But Billie Whitelaw steals the show as the android leader Zamora — a classy performance from a consummate actress.

At the other end of the scale, *All That Glitters* is a dreadful load of hokum in which a landing party is lured to a barren world by the presence of the mineral Milagonite. They have to contend with a living rock which apparently kills Tony, then revives him as a zombie-like slave. The rock needs water to survive, and traps Helena inside an Eagle as it drains the supplies. This one should never have made it past the writer's submission synopsis, add to the duff story some poor sets (the arid desert bears a striking resemblance to the original *Star Trek*'s polystyrene planet) and an irritating stereotyped guest character (Patrick Mower as Dave O'Reilly) and it equals an hour wasted in front of the television.

Richard Howdsworth



**DOCTOR WHO**  
**Terror of the Autons**  
**BBC Video**  
**Price £10.99**  
**Released: April '93**

**T**HERE are no clever plot developments, no three dimensional characters or hidden meanings in Robert Holmes's second *Nessie* story. Instead we have the results of a fertile imagination let loose, as the writer finds the most creative ways of killing people — be it death by plastic chair, death by plastic daffodil, by doll, by shrinking, by telephone or by impostor policemen. No wonder the first screening back in 1971 prompted questions in Parliament...

Mainly a collection of effective set



pieces (the Doctor escapes being blown up three times in the first two episodes alone), *Terror* lacks the depth of the original *Auton* story *Spearhead from Space*. However, in the sequences where it does succeed, it is unforgettable. The fight with the Auton Policemen in the quarry, for example, is breathtaking, and showcases some amazing stuntwork from Terry Walsh. Likewise the obligatory battle between UNIT troops and the Autons in episode four is extremely satisfying, although the denouement that follows is something of a sham.

The story is hampered by the lack of decent production values — whereas *Spearhead* was made entirely on film, *Terror* is largely studio-bound, and a budget deficiency necessitates that sets be replaced by Chromkey backdrops.

Holmes's script introduces two regular *Doctor Who* characters; Katy Manning as Jo Grant should be given special mention for surviving four episodes of being patronised and mistaken for a tea lady, while Roger Delgado is perfect as the Master from the opening moments. He shrewdly avoids any theatricality, and as a result just oozes menace.

Until recently only held by the BBC as a black and white film print and low quality colour tape, the same process which restored *The Daemons* has been utilised to re-colour this story. The results are, if anything, even more impressive than the first attempt — much of the time one could forget that this is not the perfectly preserved original recording. The occasional sequence looks odd, or lacks clarity, but in the case of the very poor

Chromakey sequences that helps. In its original form, *Terror of the Autons* was a colourful story in every sense of the word. It's good to have it back.

*Richard Houldsworth*

**DOCTOR WHO**  
**Silver Nemesis/Making of Silver Nemesis**  
**BBC Video**  
**Price £12.99**  
**Released: Apr '93**

**I**NITIALLY handicapped on first transmission by its plot similarities to the same season's *Remembrance of the Daleks*, *Silver Nemesis* has improved somewhat with time.

The story marked **Doctor Who's** twenty-fifth anniversary, and as one might expect from John Nathan-Turner's reign as producer, production values are immaculate. The location shooting is superb (culminating in a breathtaking sequence as Ace battles with the Cybermen on a high gantry) and special effects have never been better. The Cybermen's spaceship flying over the English countryside is particularly memorable, and puts to shame all those wobbly plastic models on strings against CSO backgrounds from the series' past. Also worth mentioning is the sequence in which the Nemesis awakes, surrounded by explosions. Great stuff.

Unfortunately, the production has its drawbacks—and a great number of them. The script, by newcomer Kevin Clarke, is at times nothing more than a ret-around, and is bogged down with far too many characters who remain under-developed. The Nazis, for instance, actually do very little—yet this could have been an ideal opportunity for the series to discuss the issue of Nazi politics. Instead we have a serious issue treated rather flippantly.

There are also a number of mis-judged scenes, which probably looked like good ideas on the page, but just don't work on television. The Doctor and Ace's meeting with the Queen at Windsor Castle, for instance, is just dreadful and worthy of the 1970s *Tomorrow People* at its worst. Likewise episode two's skinheads and part three's American tourist, played by Dolores Gray (who?) should never have survived the editing stage.

This 'extended version' features re-inserted footage, but nothing which particularly adds to an already rambling story. The sequence in which Ace discovers a portrait of herself at Windsor Castle is interesting but unnecessary, whereas the Doctor's use of hypnosis over the guards at Windsor is botched by an appalling performance from Sylvester McCoy.

Despite the kirsch, *Nemesis* is tremendous fun, and marks another turning point in the programme as the production team attempt to re-write Who history and restore some of the mystery to the lead character.

*The Making of Silver Nemesis* is an added bonus: an American documentary which traces the show from rehearsals through to location recording. There are interviews with key production staff, from writer Kevin Clarke, to designer John Asbridge and director Chris Clough. Make-up designer Dorka Niemczak describes how she created the mask for the Nemesis statue, while costume designer Richard Croft relates his problem with 'Cyber-crotch'! It's an exhaustive look at the making of the programme, that might just shatter a few illusions for some viewers...

*Richard Houldsworth*

**STAR TREK: THE NEXT GENERATION**  
**CIC Video**  
**Volumes 64 & 65**  
**Released: 26th Apr '93**

**T**HE latest two tapes from CIC contain the first four episodes of *Next Generation's* sixth and current season.

*Time's Arrow Part II* is the not altogether surprising conclusion of the tale begun on the previous tape. The scenes featuring Picard and his colleagues attempting to convince their klandy that they are a band of travelling actors are probably the highlights of the episode. It is good to see that *Time's Arrow* succeeds as a Time travel story without stepping on the toes of *Classic Trek's* *City on the Edge of Forever*.

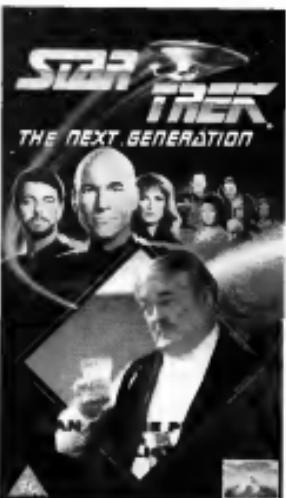
*Realms of Fear* sees the welcome return of Ensign Barclay who is becoming something of a semi-regular. This episode deals with Barclay's irrational fear of transporters. Although many aspects of the story are interesting and quite frightening, it could have done with a little more explanation at the end. For the first time we are shown what being transported looks like from the point of view of the traveller.

Of the two tapes, 65 undoubtedly contains the best of the four episodes. *Man of the People* seems at first sight to be yet another episode in which Deanna Troi falls in love with the wrong man. Despite being very obviously drawn from a well known tale by Oscar Wilde, the story is excellent and manages to bubble in a grey area of morals and scruples. It is this sort of exploration of people's ethics in which *Next Generation* excels.

The final episode, *Relics*, is of course the



story that everybody has been waiting for. James Doohan reprises his role as Scotty of the original *Star Trek*. Unlike the much vaunted *Unification*, in which Spock made an appearance, *Relics* is no disappointment. Due to a clever plot device, Scotty is not seventy-five years older than he was in the last *Star Trek* film. Scotty is most definitely Scotty in both looks and actions. James Doohan's performance is excellent and he is obviously enjoying the opportunity of taking a larger share of the action than he has been afforded in any of the feature films. For the



most part the story revolves around Scotty's feelings of redundancy and at one point in the episode he seeks solace on a holodeck image of the original Enterprise. Paramount's recreation of the Enterprise bridge from the original series is faultless including those awful swivel chairs that always used to fall over every time there was an explosion.

*Relics* succeeds where *Unification* failed because it fulfills the wishes of the viewer and makes Scotty a sympathetic and nostalgic character. The whole episode is delightfully predictable with a welcome upbeat ending. One half expects Captain Picard to bid Scotty farewell with a "See you next season."

Maybe...

John Atsworth

## DOCTOR WHO

**The Mark of Mandragora**  
Graphic novel  
Publisher: Virgin  
Price: £6.99  
Published: 15th Apr '93

These graphic novels can be quite addictive! Virgin's collection comprises four comic strips from Marvel's *Doctor Who* magazine, printed in colour for the first time. The artwork by John Ridgeway and Lee Sullivan is excellent, and markedly superior to the work of their *Star Trek* counterparts.

*The Mark of Mandragora* is the longest strip, which would easily work as a television story or a *New Adventures* book. Written by Dan Abnett it sees the Mandragora Helix re-asserting control of the TARDIS, and warping the ship's fabric so that it merges into the basement of a London nightclub. There the Doctor and Ace become involved with a UNIT investigation into the addictive substance Mandrake, as the Helix attempts to conquer the Earth.

I also approved of Andrew Cartmel's *Fellow Travellers*, a dark and gothic tale of two galactic 'hitchers' which take control of innocent humans. The visuals may be a little horrific for some of the younger *Doctor Who* fans, but the older readers will probably relish the sequences that borrow from *The Exorcist*.

*Train Flight* (featuring Sarah Jane Smith) is entertaining, but lacks depth, while *Doctor Conker* did not appeal to me at all; a pointless run-around in Earth's past. There is also an illustrated short story, *Teenage Kicks* by Paul Cornell.

Matthew Cooke



**STAR TREK: THE NEXT GENERATION**  
**The Star Lost**  
Publisher: Titan Books  
Price: £7.99  
Released: 22nd Apr 93

**T**HIS is the first of what I'm sure will be a successful series of graphic novels based on The Next Generation. Originally released as a five-part DC comic, *The Star Lost* is an adventure in true *Star Trek* tradition, in which Riker, Wesley, Worf and a team of medics are lost in a subspace vortex as they travel in a shuttlecraft to offer assistance to a human colony. While Picard and his crew mourn their loss, the Enterprise is sent on another mission to help the doomed planet Lanatos.

As someone who is not a great fan of comics, I was surprised to find *The Star*

*Lost* an enjoyable way of killing an hour or two. Michael Jan Friedman has written an engaging story, although the Lanatos strand is inferior to the plight of the missing shuttlecraft crew. I was particularly pleased to see the inclusion of the Vulcan Dr Sela, a guest character from *The Schizoid Man*, who deserves a regular rôle in the show. On the other hand, the cameo appearances of Kyle Riker, Lieutenant Troi and Kate Pulaski are pointless, seemingly included to fill up some pages.

The artwork, by Peter Krause and Pablo Marcos, is sadly rather primitive, with rough sketching and lurid colours that defy the subtle design work which is a trademark of the television series. However, the cover artwork is superb, and Ronald D Moore's introduction is extremely entertaining.

The graphic novel format will not be to every *Star Trek* fan's taste, but for the uninitiated it is certainly worth sampling.

Matthew Cooke



# FILMING LESSONS

JANUARY 29, 1993; 10:00 AM. Filming is underway on *Lessons*, the newest episode of *Star Trek: The Next Generation*. A film crew the size of a small army has filled the Ten Forward set, where this morning's scenes are being shot.

*Star Trek: The Next Generation* is one of two *Star Trek* series currently being filmed on the Paramount lot. Just across the street, *Battle Lines*, a new episode of *Deep Space Nine* is also in production.

The director on this week's episode of *Star Trek: The Next Generation* is series veteran Robert Wiemer, whose previous credits include *Who Watches the Watchers*, *Duty's Day*, *Violations* and this season's *Schisms*. Wiemer is a good-natured, energetic man whose low-key directorial approach helps keep the atmosphere on the set jokey and relaxed. "The nicest thing about the show," he enthuses, "is it's the one everyone is interested in. Nine times out of ten when you say you've done an episode of *Star Trek: The Next Generation* they go nuts."

*Who Watches the Watchers* was filmed as a morality play

"Beyond that, this show is always looking for ways to make itself better, so that's also a big difference. The watchword around here is quality, and that permeates the whole place."

## Tour of the Ship

During a break in filming, Wiemer offers a quick tour of the show's most recognizable locales, showing where the camera can be positioned and how certain scenes are shot. Many sets, such as the crew quarters, sickbay, and the Captain's ready room, are shrouded with heavy dust cloths to keep them clean when they're not in use, while others, like the corridor outside Ten Forward, are ready for filming later in the day. There are several versions of the Jefferies Tube, the cramped service passages which line the ship, which can be shot from all angles.

"The thing is, you're always looking for a reason to do something a little differently," Wiemer explains, standing now on the bridge of the Enterprise. "You want to

give it a personality of its own, and on series television that's sometimes difficult to do."

"I had much more freedom on my first show [*Who Watches the Watchers*] because I wasn't dealing as much with the principles, or with what everybody knew, so I could break a little ground of my own. The script suggested tableau, and I approached it very much as a morality play. I can't say whether or not it paid off, but I like it, just because it worked as I thought it would."

"When you're doing a 'ship' show, then it's different. There are people in the cast who will set you straight."

"I remember the first time I ever shot on the bridge," continues Wiemer, indicating a door at the rear of the set. "I told Patrick Stewart to come out of the turbo lift and I wanted him to stand right there. He said to me [imitating Stewart's distinctive voice], 'Terribly sorry, can't stand there.' 'Why not?' I asked. 'Well the door won't close.' I said, 'What do you mean the door won't close? There's a guy up there on the ramp to close the doors', and he told me, 'No you must move three feet from the door or it won't close; that's the way the doors work!'. So I said, 'Oh you mean you can stand *here*' (indicating another space a few feet away), and Patrick said, 'Oh yes, that's fine'. So you learn things like that."

## Music Lessons

Back in Ten Forward, Brent Spiner arrives to film the real scene, in which Data and two female crew members stage a music recital. Spiner is wearing his Starfleet trousers and boots, with a black T-shirt and grey sweatshirt that look strangely incongruous next to his gold android makeup. Wendy Hughes, who is playing Nella in this episode, sits down at the piano, while Jan Kelly, a cellist, takes up her position. Spiner is handed a violin, and a piece of classical music is played back in the studio. The idea is for Hughes and Spiner to mime their musical talents





**Data's Day** Dr Crusher and Data dance some of the day away...

for the long shot, and for 'hand doubles' to take their place in close-ups. The rest of the crew will be brought in later in the day to film their reaction scenes to the recast.

After several rehearsals in which the actors practice keeping time to the music, Wiemer is ready for a take. The costume and makeup departments rush in, bringing the rest of Spiner's costume, and making last minute adjustments to the actors' make-up and hair.

On the first take, the music starts too quickly, producing a startled look from Spiner, who wasn't ready to begin playing, and a roar of laughter from the crew. As the music is reset, Patrick Stewart, LeVar Burton and Jonathan Frakes enter the set, still dressed in their civilian clothes. According to today's call sheet, none of them are scheduled to start working until the afternoon, but they are enjoying Spiner's situation, and the three of them place themselves in his eye line, adding to the actor's discomfort.

The second take is interrupted by another false start, and Hughes, who is sitting behind the piano, explains that there is no way of knowing when the music begins. Wiemer instructs his assistant director to give them a silent cue just before the playback. The next take looks good, but the director calls for one more. On the fourth, he yells cut, the costume people run back in, Spiner's tunic comes off again, and the grey sweatshirt goes back on.

### Dancing Days

As the crew sets up for the next scene, Wiemer takes a moment to discuss the premise of *Lessons*, and how it differs from his previous efforts. "With [Data's Day] we were a little more free form, and some of the scenes, such as the tap dancing, were rehearsed and developed with the actors. In that sequence, Gates, Brent and I went over to a practice hall here at

Paramount and worked on the dancing and the dialogue and that was then incorporated into the script. Although Brent was a good enough dancer to do the scene himself, we already had the double there, so we thought, 'Well...' The high angle shot where he's whipping around was shot with a double, as was one difficult thing on the floor. Otherwise, Brent definitely could have done it.

"This one has a little more beginning, middle and end," Wiemer says of *Lessons*, "but in a sense, it's a soft show, because it's a romance."

"An officer comes aboard, and Captain Picard is smitten and falls in love with her. During the course of the story, he has to make a command decision that puts her in severe jeopardy, and they both realize that's not the kind of thing they want to face again. She decides to put in for a transfer, although they may not see each other again. It's a beautiful thing while it lasts. They play music together, and she opens up his sensibilities and artisanship."

As filming resumes, Spiner, back in uniform, takes his place in front of the piano. Noel Webb, a violinist who has been coaching the actor in bowing techniques between scenes, joins him on the set, his hands and arms covered in gold makeup. Although the original plan was to shoot a close-up of Webb's hands playing the violin, Wiemer feels it would look better to see Spiner's face in the shot. After several minutes of deliberation, a solution is reached. Spiner leans forward, his arms hanging limply at his sides, and Webb stands behind him, placing his arms inside Spiner's.

With actor and double in position, a new debate begins on how to shoot the close-up so that Webb cannot be seen and so it looks as though Spiner is actually playing the violin. The camera is lowered in order to shoot upwards, and Wiemer calls for a take, which unfortunately doesn't look quite convincing.

### Space Walk

Between takes, a sharp-eyed onlooker is briefly reminded of the differences between the fantasy of *Star Trek: The Next Generation* and the realities of television. On the far wall of the Ten Forward set, through the huge windows that normally face out into 'Space', two men walk by, trundling a gigantic stage light. As they walk between the wall of the set and the black velvet starfield which stands a few feet away, it appears for a moment as though they are actually outside the Enterprise. If it had appeared on film, the inadvertent space walk would have made a most interesting blooper.



"Lessons is a romance"

The second take goes more smoothly. As the camera rolls, Spiner cradles the violin between his shoulder and chin, Webb's arms manipulating the bow. Through the lens of the camera, Data be-

comes a musical virtuoso, handling the instrument as though he had been playing it for years. When the music finally dies down, the crew breaks into a spontaneous round of applause, and Spiner smiles,

**Lessons** Data's playing is not all it seems...



scratching his nose with his real hand.

## A Wish Come True

Meanwhile, on the bridge of the Enterprise, the rest of the crew has assembled for a different reason. As part of a promotion for the 'Make A Wish Foundation' (a group which fulfills the wishes of terminally ill children) the cast of *Star Trek: The Next Generation* has taken time from their busy schedules to meet six year old Josh Turnbull. Josh, who is dressed in a miniature facsimile of a Federation uniform, gets to sit in the Captain's chair, surrounded by members of the crew, who ask him who his favourite character is — Riker, to the chagrin of Patrick Stewart but the obvious enjoyment of Jonathan Frakes — his favourite aliens, and his favourite episodes. The cast presents Josh with an autographed script, and Gates McFadden, now dressed in her Starfleet uniform, rushes back to her trailer to dig out an old stethoscope for him. It is a day the little boy will never forget.

Back in Ten Forward, the crew starts setting up the next scene, and Spiner returns to his trailer for a few moments relaxation. The other members of the crew head for the make-up department to get ready for the day's filming. Whiener confers with his script supervisor, discussing the next scene to be filmed. For the cast and crew of *The Next Generation*, it's business as usual.

Joe Nazzaro

## Competition Winners

### 500

Answers: 1. Lynch, Hamilton, 2. Roy Dotrice, 3. Catherine was kidnapped and killed after having Valentine's baby.

Winners: **Ben Haley**, Erdington, Birmingham; **Mark Dunn**, Chigwell, Essex; **G West**, Tividale, Birmingham.

### PHONIC

Answers: 1. Any 2 of the following: Doctor Who - Variations on a Theme, Doctor Who and the Prodigal, The Curse of Fenric, The Greatest Show in the Galaxy; 2. Ron Grainer, 3. Kelt McCulloch.

Winners: **Robert Dick**, Mitcham, **Granger Gaskell**, Melrose, **Robertson**, **Alan Jacobs**, Lincoln, **David McRae**, Newton, **Christopher Michael Lacey**, Longley, **John Underwood**, **Pauline Denyer**, Farnham, **Stanley Andrew P. Lovell**, Weston, **Winston**, Southampton, **Karen Devine**, Norwich, **James Helcombe**, Bourne End, **Stuart G. C. Ruby**, Stoke, Devon.

### BOB PRIM

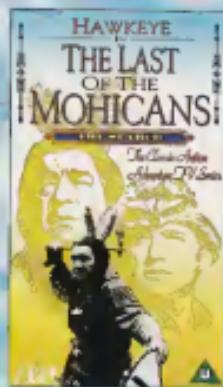
Answers: 1. strictly, 14 & 15, as the Butler, though not credited, does appear at the very end of 7, but we also accepted 7, 14 & 15; 2. Number 2, 3, Why? Winners: **Mrs P. M. Rice**, Leigh-on-Sea, Essex; **K. Press**, Hemel Hempstead, Herts; **R. Merikschend**, St Albans, Herts.

### DEVILS

Answers: 1. Guy Leopold, 2. It was destroyed in an explosion, 3. Box the gorgoyle.

Winners: **Eliot Thorpe**, Uckfield, **E. Susanna James**, Oliver, **Betty Ben Roberts**, Deal, Kent, **Dave Sergeant**, London SW16, **Jennie Maxey**, Hollow Worcester, **Stephen Davis**, Weston-Super-Mare, Avon, **Ronald McDermott**, Inverkeithing, **David McLean**, Eltham, London SE9, **Christopher D. Frost**, Bonsall, Nottingham, **Mrs P. Burgess**, St Mary's Bay, Kent.

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